

Monkeybite

Issue # 2 - Spring/Summer 1997

\$3.00

In U.S. Cash



Assuck
ORIEF
VACUUM

**CAPITALIST
CASUALTIES**

KISS IT GOODBYE

CHARLES BRONSON

GOB

disassociate

INHUMANITY

AGENTS OF SATAN

MONSTER X

**Free Record
Inside!**

**BLACK
ARMY
JACKET**

NOOTHGRUSH

Apesplit 7"

Also: Record and Show Reviews/ Pictures of Monkeys/ Pictures of Bands/
Bonobo Society/ Apesploitation/ Simian Opinion & more POA stuff!!

The Monkeys to blame for this ape-rag (aka the Staff)

Super Urine Monkey

Is a bitter, hateful chimp from California. He is very close minded and quick to point fingers. Nothing is ever good enough for Super Urine Monkey. He takes lots of pictures, does the layout and deals with mail. Send him hate mail so he can rip it apart in the next issue.

Admiral Andrew

is a slightly nicer Ape from New York. He always seems to think everything is fine when Super Urine Monkey tells him it sucks. He does lots of interviews, cooks up ideas for features & deals with distributors and their ilk. Send him hate mail anyway.

Some other helpful monkeys:

Leia Organa:

Interviews and pix

Matt Average:

Cover photo and other first rate pix

Justine DeMetrick:

More awesome pix from the old school

The Blood Sucking Monkey from Outer Space:

Writer, Interview helper, Satanic Skull Crusher.

Evil Oompa-Loompa on Boo:

The adventures of Ace Freebase

Jersey Jen:

Even more shitrunning photography & artwork

Mafioso Monkey:

Memoirs

Thanks to all others who donated pix and shit:

Alex, Frank, Mitch, Tom, Cynthia, Robert, Pat & R.

CONTRIBUTION POLICY

We gladly accept any live band pictures you would care to send. Don't feel bad if we don't print 'em. Chances are we will, if they're good. We would also like stories of real life simian encounters. If you've had contact with non-human primates outside of a zoo or circus, bust out the pen and make it sound interesting. Any pictures of monkeys & apes are also appreciated. Since Andrew doesn't do show reviews and SUM is an alcoholic and can't remember what happened at half the shows to which he goes, we are accepting reviews of this kind. We might start doing a "scene report" type of thing, but we'll see about that. If you went to the Misfits or Sex Pistols reunion shows, tell your fuckin' mom, we don't care. Read the 'zine and get a clue of the type of shows for which we want reviews. If you want your record reviewed, send 1 copy to each of us (*that's a total of 2 copies you fucking moron*). **DO NOT SEND US RECORD REVIEWS.** AA and SUM don't always agree with each other, and that balance is good enough. 'Zines with too many cooks in the kitchen on the review page make it hard to grasp the true worth of the record. The last thing we need is more comparisons of Locust to Infest or Lack of Interest to Morbid Angel. Leave that to MRR or start your own fucking 'zine. Thanks.

Issue # 3 *Due out Fall of 1997*

Interviews with Gasp, Hellnation, Asshole Parade, Benumb, Suppression, Drop Dead, Black Army Jacket, Godstomper, Utter Bastard and more! Also, Chris Dodge talks at length about Slap-A-Ham's history and future.

PLUS: Another 7" record (tba).

Actual issue may or may not contain any of the above.

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1/6 pg (2 1/2" x 5") \$10

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Deadline for next issue:

Sept. 1st (subject to change)



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Monkeybite

Issue # 2 / Spring 1997

Hi and welcome to the second issue of Monkeybite. I'm Super Urine Monkey, and for those of you who don't know already, I'm also the guitarist/vocalist for Noothgrush. That band and this 'zine are separate entities and I hope you don't consider it crass of me to put an interview of my own band in my 'zine. You see, the Admiral and I were both working on separate 'zines a year ago. When he interviewed us in July 1996, it was for his own 'zine, "Fuck You Very Much". A month later, he called me and we decided to join forces on one 'zine and thus, the concept of Monkeybite was born. We took the Noothgrush & Man is the Bastard interviews from his 'zine and the Spazz & Deadbodieseverywhere interviews from my old 'zine. The Devoid of Faith interview was obviously done after Monkeybite was conceived. So, please don't think I'm stuck up for putting my own band in issue # 1 of this 'zine, or our record in this issue, for that matter (It wasn't my idea - guess who's in Black Army Jacket). I know more than anyone else that there are stacks of better bands who could use the coverage. We plan to keep this thing going, so we'll try to get to them all before apes on horseback conquer us all.

Since doing issue #1 of Monkeybite, my concept of hardcore has evolved quite a bit. If there's anything I can't fucking stand about myself, it's the way I get sucked into an area of interest that only distracts me from recognizing and confronting the forces that shape and control my life. Being able to list every Spazz release, to me, is no different than being able to list all the members of some sports team. I abhor sports. Professional sports are a meaningless distraction from what is relevant to our lives. We can let music be that way, too, if we are not careful. The 'zine on which I was working before this one was crap. Its general concept was hatred, but as an outlet for such it proved unfruitful. I wanted to do something more music oriented. I knew that the Admiral had the same concept in mind. However, I get rather fed up with music that has no purpose. To do a 'zine that has no purpose other than acting as a gossip tabloid of hardcore would make me sick. There are only a handful of bands that I'm into that don't attempt to generate or perpetuate some kind of social or political discussion in their lyrics, and I hope that this 'zine can contribute to the discussion.

So now you're wondering about the monkey thing. So-called "Lesser" primates quell the misanthropy that plagues my every day existence. We are primates ourselves, and can learn a lot about ourselves from monkeys and apes (between which, by the way, I'm well aware of the difference). While humans make me sick, I do somehow see the potential of the species. Our ability to communicate ideas and discuss them rationally gives us the potential to be the superior species on the planet. Our ability to both cause and ignore the suffering of one another leads to our ultimate failure. It is our ability to discuss the elements of human existence which make me sick that makes me happy. I hope this 'zine can act somewhat as a forum for ideas. Not just those of bands, but of readers as well. Please feel free to write us.



Admiral Andrew's top 10

- 1) Dazzling Killmen - "Recuerda" CD
- 2) Assuck - "Misery Index" CD
- 3) Spazz/Gob split 5"
- 4) Kiss it Goodbye "She loves me, she love's me not" CD
- 5) Seized/Ire split LP
- 6) Seeing the Star Wars re-releases with the Blood Sucking Monkey from Outer Space.
- 7) Suppression/Cripple Bastards split LP
- 8) Rorschach "Protestant" LP
- 9) Capitalist Casualties/Stack split 7"
- 10) Bad mouthing the human race

Super Urine Monkey's Top 10

- 1) I still hate top 10 lists, but this is what I've been listening to incessantly recently:
 - 2) Spazz/Gob split 5"
 - 3) Systral - Fever CD (the 7" rules!!!)
 - 4) His Hero is Gone "15 counts of Arson" LP
 - 5) ABC Diabolo - both LPs
 - 6) Enewetak - "Guns. Elvis Loved Them" LP
 - 7) Envy/Sixpence - split 7"
 - 8) Jimmie Walker's "Abba Dabba Honey-moon" (on split w/Spazz)
 - 9) Discordance Axis - live, new LP, new 7"
 - 10) Corrupted - Advance tracks you haven't heard, but by which you will be destroyed.
- Also: New Dystopia, In/Humanity, Ire & Boris.

PH/C

pissed happy chimp



By Admiral Andrew

Part 1

Welcome to issue 2 of Monkeybite Apezone. I'd like to start off by saying thanks to all the primates who helped get Monkeybite #1 out and about. It's not easy distributing a 'zine, as we've slowly, and painfully figured out. We still need help, so anyone out there, feel free to contact us.

With this issue we are introducing a few new things to our format which will help us to dominate the primate world and rise up against the atrocious human population:

- 1) Each issue to follow will come with a 7" record. We are excited about this so bands (only good ones) get in touch. Issue 3 will come with a Bastard Lounge record. (Yes, we are holding our breath!).
- 2) Simian of the issue and Pick of the Issue features. Each issue Super Urine Monkey and I will pick a monkey or ape and a record that we feel best represents Monkeybite (whatever our favorite shit is at the time).
- 3) Animal rights features. Believe it or not, our love of primates and other animals is not a fucking joke. If you think this is a joke, stop reading this 'zine right now. Go kill your parents and eat them, or inject shampoo into your little sister's eyes. We don't need you, puny human.

With these new features, we should surely catapult ourselves above the

hordes of garbage filled 'zines. Do we really need to mention any names? Issue 3 should have even more surprises in store. So keep yourself posted on what we are up to (duh, write to us!). When the great ape revolution comes, don't say we didn't warn you!!!

Part 2

I dare you to read or watch the world news and not be depressed. We destroy ourselves over and over again. The cycle goes on and on. Money motivates humankind to extinction. I really don't see a solution. It is self evident that we've failed as the human race. We must accept this and embrace the fact that one day soon we will light the match that will ignite our planet. Just watch the movie "Planet of the Apes". Yeah, go ahead and joke about it, but deep down, you know that shit is the truth. Positive humans try to mask their fears by laughing. I laugh too, but



further ridicule them and yourself. I am completely serious about this and will not stop until you stop proving your arrogant human values. You give Monkeybite and the few bands and 'zines who actually "get it" a bad name. You know who you are and you will be hearing from me. No, that is not a

challenge to a fight, like your feeble human mind would like to think. We are non-violent and don't give in to human emotions/tendencies so easy. Just please stop tainting our cause. Education is the key here. Primate existence and sustenance is much more important than your "cute" 'zine or "funny" band. End the folly of the Apes!

Part 4

I heard some people complain about Monkeybite #1 and say (in a whiny voice) "That Spazz interview is too long" or "Why so many pictures of monkeys?" or "How come there's no questions about Devoid of Faith". Listen, you pitiful humans, isn't it obvious that we're trying to do

something different here? We write about what we really like, but at the same time we are promoting a message. We try to put some originality into it. Anyone can pump out boring Punk Planets and HeartattaCks! People should think before they open their mouths. It would be so much better if humans couldn't talk! So anyway, if you don't like our 'zine. Start your own fucking 'zine! We don't care. Thanks to the people who support Monkeybite. We, in turn, will support you. Take care and don't be dumb to each other. Bye!



Worship me you hideous darwinian obtrusion! I am Chimp!!

at you!! Ha ha ha ha ha ha! The downfall of humanity is at hand! Accept our failure and move on. Your continued existence is just a reaffirmation of self-hatred.

Part 3

From this day forward, I command that all bands and 'zines using simian related names and images, who don't have a fucking clue, to immediately stop! If you don't give a shit about primates and just find them cute and funny, stop now before you



Chimp Chat

By
Super
Urine
Monkey



In the show reviews, you might note that I only reviewed day 2 of Fiesta Grande # 5. Since we played on day 1, and I was in a bitter mood, I can't say I truly enjoyed myself the whole evening. To those that were present, that was probably rather evident from the way I was acting that night. What I attempt to communicate here is an expansion on some of the ideas I rather spontaneously blurted out on stage that night. I said some stuff at Fiesta Grande # 5 with which some monkeys have taken umbrage.

We had just gotten back from Los Angeles an hour before the show and I had to drive the whole way on 3 hours of sleep. Poor baby. Anyway, just before the show, we found out that yet another one of our drummer Chiyo's cats had been destroyed by human misconduct. Her first cat, Laney was dipped in oil in the summer of '96 (we know he was dipped because he was coated from the neck down with no oil on his head. If he had jumped into it, not only would he have gone head first, but he would have also been completely submerged in the barrel) Luckily, Laney survived, but has been rather anti-human since. A neighbor poisoned her second cat, The Hulk. He died from a stomach hemorrhage after suffering in extreme pain for 10 hours. Blackie, the last cat, was apparently hit by a car. I know cats are often running across the street and drivers can't see them in time. However, cars are often speeding down the street in front of her house, and based on the fact that one of her neighbors dipped a cat in oil and another poisoned one, I wouldn't be surprised if they use cats for target practice. Chiyo's next door neighbor has lost 5 cats just since we've known him. Many disappear without a trace. Anyway, I was both tired and infuriated when I got on stage. After dedicating our set to Blackie, I said something about treating animals with respect and that "the next time you bite into a hamburger, I hope it's a relative". As Spazz loaded

their stuff on stage, Hirax Max asked, "When did you guys get all Crass?" I just laughed. Now that I think about it, it is a joke. I have heard tale of American sXe vegan groups who wouldn't hand their literature out to a guy because he was wearing leather. Fuck that. There's no logic behind taking up a "holier than thou" attitude with your politics, especially if you're trying to educate people through the spread of literature. I look back now and see that my rant was pretty counter-productive and retract the statement. I know there are plenty of people who don't see anything wrong with the use of animal products, animal testing, or using animals for entertainment. I can't blame them because its part of our culture. Even I was raised under the ideals of anthropocentrism. 6 years ago, before I'd even heard of veganism, I was a meat eater. If I want to get them to change their minds, putting them down is NOT going to make that happen. It is easy to get swept up by emotion once you have a true sense of empathy for these suffering animals. I think what turns a lot of people off about "Animal Rights Nuts" is that often times many of us seem like nuts.

The real reason I was so infuriated when I got to Berkeley that night is because of the horrible time we had in L.A.. One of Chiyo's cymbals was

stolen (from a Jesuit campus!) and this fucking moron named Sean Socco booked the show we *didn't* play there. So far, I haven't heard one person lend a kind word towards this bastard. I'm not going to name names for you gossip hungry chimps, but lets just say NOBODY likes him. If your band plays in L.A., chances are you'll have to deal with this guy, so watch out! We drove all the way down there to find that we were supposed to play last. Why a booker would expect us to headline over 16, Excruciating Terror, Man is the Bastard and Cavity is beyond me. I asked him why and he told me that this was the lineup upon which we had agreed. This motherfucker is a goddamn liar. Until 24 hours before the show, when we were already in L.A. and I told him that Dystopia cancelled, he expected them to headline (look at the flyer on the next page!). Right after I told him that, I asked him when we were playing. That was the first time he ever told me we were headlining. When I said "LA Sucks!" at Fiesta Grande, I was referring to both the poor job Sean did of booking the show (at least for us), and the fact that the approximately 100 people who were watching 16 all left within the 10 minutes it took for us to get our stuff on stage. With nobody to play to, we opted not to play. We've played in front of nobody before, but not

400 miles from home. It has since struck me that most of the people at the show couldn't see the logic behind a band like us headlining over 4 bands who all have multiple releases either. I think they actually left because they thought we'd played first and that they'd missed us! After we played at Fiesta, a guy approached me and said that my statement was unfair and that they were really trying to get a scene going in L.A. First off, L.A. is the 2nd largest city in the U.S., and there are tons of awesome bands there. If you guys can't start up a scene, it's not my fault. Second off, I'm not the one holding your scene down. If you don't want people like Sean giving your scene a bad



Idiot human! You are no match for the superior chimp!

name, YOU book the shows.

The 3rd instance of my political blather earned me direct response from 2 people. I introduced our last song as having something to do with respecting women. I can't remember exactly what I said, so I'm not sure if it came out right, but it got me the reactions I wanted. One was from a woman who voiced her appreciation and another was from a man that said I should stop talking shit because some women like to be exploited. I'll try to keep my tirade short and sweet. You, as a man, have no idea what it's like to be a woman, no matter what you wear, what you look like, or what your sexual orientation is. I am no different. I have no idea what its like to grow up in Palestine, I have no idea what its like to be a bird, and I have no idea what its like to be a rich oil tycoon. All I can do is recognize that we are all animals on a planet and that we should treat each other with respect and consideration. De-humanizing a woman by ignoring the fact that she is a sentient being and treating her like a slave is not very respectful. Treating a person as though WHO she is is not as important as WHAT she is is an abomination. The anti-self lives within us all and is waiting to consume the self, given any opportunity. When, as a child, one is taught to see one's self as an unimportant fixture, to be used by others at their leisure, with no consideration of being human, the anti-self gains its prize. After being treated this way throughout

adolescence, one may actually come to consider oneself an object to be used. Being the only source of others' attention, one may put oneself in a situation for the sole purpose of being objectified. One may even thrive on the attention, despite the ridicule and abuse. After all, those elements have been part of life for quite some time. To say that they *want* to be exploited is to overlook the big picture. I'm sure everyone is familiar with the "Uncle Tom" phenomenon of slaves in the first half of our country's existence, wherein a slave might have taken his life in stride, accepting the way things were and thwarting the efforts of others to better their situation. To say that they *wanted* to be exploited would be beyond ridiculous. To say that the struggle for freedom seemed too arduous a task for some, and that they had given up on the idea would be a more accurate description of what happens to a broken human spirit. I wave no flag of women's suffrage. If the 50% of our population that is being treated as 2nd class wants to fight for their rights, I will support them in any way possible. As a man, I cannot lead that battle. I wave a flag of EQUALITY, between women and men, hetero and homosexual, white and non-white, human and non-human. If you truly believe that any one of these groups does not deserve the utmost respect as a life form on Earth, then you need only look in the mirror to understand my hatred for the species *homo sapiens*.



far as the eye can see. However, any mortal eye has its vision hampered by the twists and turns of the area. Down below, small islets, some stationary, some transient, provide the damned with refuge from the torrid wastes... although that refuge may be quite short-lived indeed. Wingless monkeys of sin tremble in terror. The nascent are initiated to an existence of pain and torment with no apparent end in sight. Some write in despair, others gape at the maw in tepid woe and a select few fall to their knees sobbing as they consider all that has been lost and the mistakes of a life filled with rash actions, hasty tempers and grudge-bearing.

Slowly, the Satanic Monkey rears his head. Eyes moving open as if they were two giant columns being dragged in the sands of Egypt on their way to the task of the pyramids. Gazing upon the swirling masses - a carousel of fantastic tragedy. All is as it should be here.

From the disaster of war to the faintest insult, any act of evil is hardly beyond the scope of this being. And tonight, in a deeply wooded area, a plan that has been brewing for some time now is about to be set into motion.

Before leaving the cavern... wings spread, talons unfurled, fangs bared, the Satanic Monkey swoops upwards, briefly pausing at the crest and then arcing down toward the lava and diving in. The newly interned gaze in astonishment only to be further disturbed by the Sa-

MAN IS THE BASTARD

16

CAVITY

Moothergrush

at the alligator lounge
3321 w. pico blvd
near the 405 & 10 freeways
all ages, bar w/id
WILL START EARLY

The Satanic Monkey

By The Blood
Sucking Monkey from Outer Space



Aeons have passed, so long a time that even he may have forgotten his origin. But for now, he is. He sits atop a mountain of osmium, arms folded, head bent within the arms, wings contracted. He is a satanic monkey. The appearance of a demon combined with the aspects of a gibbon, orangutan, baboon and spider monkey. Perched above the punished and the subservient. The setting is a cavernous chamber. The mountain juts upward some 300 yards high. It is surrounded by flowing lava as

tanic Monkey's violent eruption from the river of lava. He looks upon the downtrodden and smirks to himself. "After all, what better way to be refreshed for the task at hand?"

END Pt. 1

Written by The Blood Sucking Monkey from Outer Space

For comments on this story, please email TBSMFOS at

Nosleep@pipeline.com

Or write to the Monkeybite address - PO Box 790366, Middle Village NY 11379 USA

Mafioso
Monkey

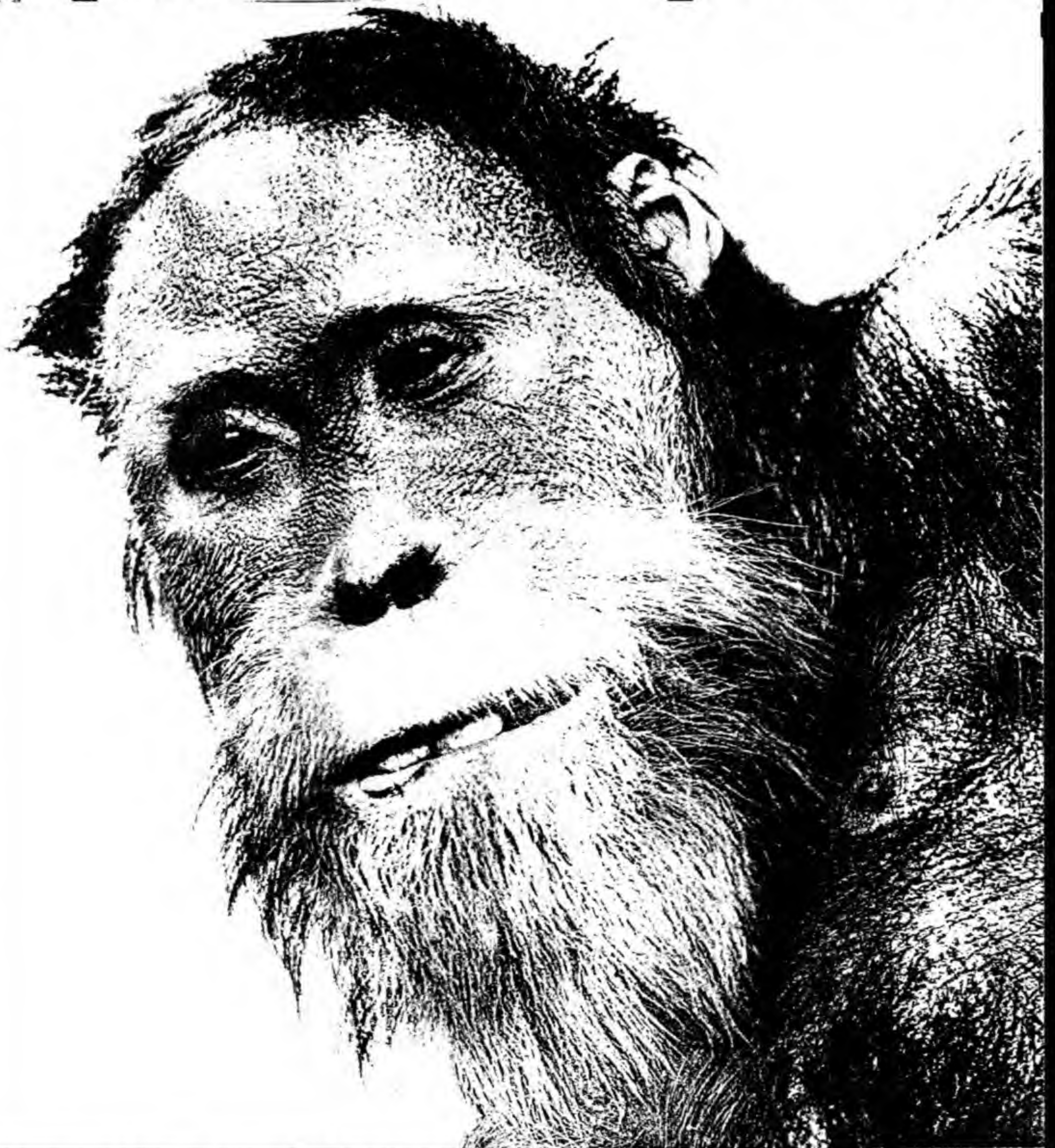


apes' family and became romantically involved with one of their females. I later found out that it was his intention to rub out Zeus and start a war with the families for his own personal gain. I knew I had to do something. I didn't want to cause a widespread panic, so I decided to take on the problem myself. He was my best friend, but Zeus was like a father to me my whole life. There was no two ways about it...my decision was made. One day me and Slappy were out on the town swingin' through the trees. He was so happy that day. I then brought him to the spot where his female friend lay dead from my bullet. He couldn't even react. He just asked my why with a tear in his eye and turned to walk away. Then, POP! POP! POP! Three bullets to the back of his skull. All I could offer was one single tear before I buried him in an unmarked grave upstate. It pained me to whack my friend, but it was for the good of the family... Such is the life of the Mafioso Monkey.

If you have any questions or comments on the columns and stories printed here, pick up a pen and fuckin' communicate, human! Sorry we didn't have many real stories about monkey encounters in this issue. Anyone who wants to contribute any monkey stories, fictional or otherwise, please send them. If we don't print them, its because they suck, but you don't want to miss out on the opportunity to be in Monkeybite, do ya? Send them and any pictures you want included (again - we'll decide if they're worth printing) to either of our addresses. Send Planet of the Apes stuff, too. And money. Thanks.

I am THE MAFIOSO MONKEY, and this is an excerpt from my memoirs.

Early in my teens, I was a part of Zeus' underground army. We were just run-of-the-mill looking chimps running covert operations ...undercover shit... as gorilla soldiers. Trained in hand to hand combat and weaponry by General Urko and his men, we could handle any situation. My best pal in those days was a chimp who went by the name Slappy. He was as naïve as he was deadly. We would jack truckloads of bananas and other goodies, and do some hits for Zeus on a pretty regular basis. On weekends, me and Slappy would go out to the open grounds to peg some hairless apes for fun. Stupid lot those hairless apes. Well, as time went by Slappy got weird. He started running with the hairless



This Orangutan's pensive expression clearly shows why natives of Borneo call him "The Man of the Forest"

I of II



II of II



P.O. Box 580848 MINNEAPOLIS, MN 55458

INTRO
DUCING

the manic monkey who
hates you, pathetic human;
yes enough to snap yer fuckin
neck! it's:

HAYCATS! HIS 1997 AND
THE HUMAN WORLD
IS SHOCKED TO LEARN
ABOUT AN ENRAGED
APE WHO ESCAPED
FROM THE GEORGE
HERBERT WALKER
BUSH SIMIAN
TESTING CENTER
AFTER KILLING NO
LESS THAN ALL OF
THE PERSONNEL AT
THE FACILITY. THE APE
WAS A TEST SUBJECT
AND IS SAID TO
HAVE PROSTETIC LEGS
AND A DOME FULL
OF DRUGS.

AUTHORITIES
WARN THE
APE IS
DANGEROUS &
CIVILIANS ARE ADVISED
NOT TO APPROACH
THE APE!

APRIL 1997

THE POWER VIOLENCE BABOON!



Simian
of the
issue

The Bonobo

Simian of the issue: Bonobo chimps (*Pan Paniscus*)
By Admiral Andrew

Bonobo chimps, also known as pygmy chimps, are the most advanced primates, as I am about to demonstrate. It is this fine ape that represents what Monkeybite is about. If you want to gain ape status, shed your intrinsic human stupidity and adopt their ways.

Bonobo chimps are found in the rain forest of Central Zaire. This is the only place in the world they can be found. Unlike common chimps, they have long arms and slender legs. They often stand upright and are said by many scientists to mirror the first primitive humans. They also directly gaze into each other's eyes, which is uncommon among common chimps.

Bonobo society is that of a peaceful and harmonious one. There is no sexual tension and no age gap. It is a very relaxed environment. Orphaned bonobos are quickly adopted by other bonobos, and there is no bitterness among

them. The unifying factor in Bonobo society is sex. To them, it is their binding force. It relieves stress, nervousness and excitement. Even infants have sex. Sex is used in greeting, reconciliation and reassurance. Jealousy does not pervade, as is often the case with humans. Furthermore, sex is not used as a weapon as it can be in human society.

Even though bonobos are closely related to humans genetically (they share 98.4% of our DNA). They are seriously different in one respect: They have never been observed killing their own kind. This one aspect of their society makes it evident that they are superior to humans. They communicate well, have a sense of self, can make and use tools and are a distant mirror to us. Maybe we can learn a lesson from them. Of course, we won't. Our arrogance will prevail – "How can we learn anything from an animal?". We've already lost, so the future is pointless. Bonobos are the only hope.



Bonobo linguist Neam Chimpsky discusses corporate fascism with his human captor.

Kanzi: the Super Bonobo

by Super Urine Monkey

One of the most amazing Bonobos to ever grace the Earth with his presence is Kanzi. Kanzi, like the gorilla Koko, has learned to communicate with humans. The phenomenon of Koko was dispelled by neigh-sayers who contributed her apparent signing skills to cues given by her trainer, Francine Patterson. Kanzi, however, learned through the use of symbols on a keypad called lexigrams. During his mother's lexigram lessons, he hung about, seemingly indifferent, sometimes bratty; yet he picked up the meanings of 150 symbols without training. His progress since then has rekindled interest in the contentious field of ape-language study. Because both Koko and Kanzi hardly have the physical ability to form the signs that humans can, Kanzi was tested another way. Through a one way mirror, with no human, and hence no human gestures in sight, Kanzi responded to an intercom voice. The voice would ask various questions, to which Kanzi would respond through the use of animal toys. "Can you make the doggie bite the snake?" the voice would ask. The ten-year-old bonobo had never heard the sentence before, but he put the snake into the dog's mouth. Of 660 questions, Kanzi scored a correct response on 475, while a child of two was right on only 435. How do you think a 10 year old human would fare against a 2 year old Bonobo in the field of ape language? I think we see which is the superior species.

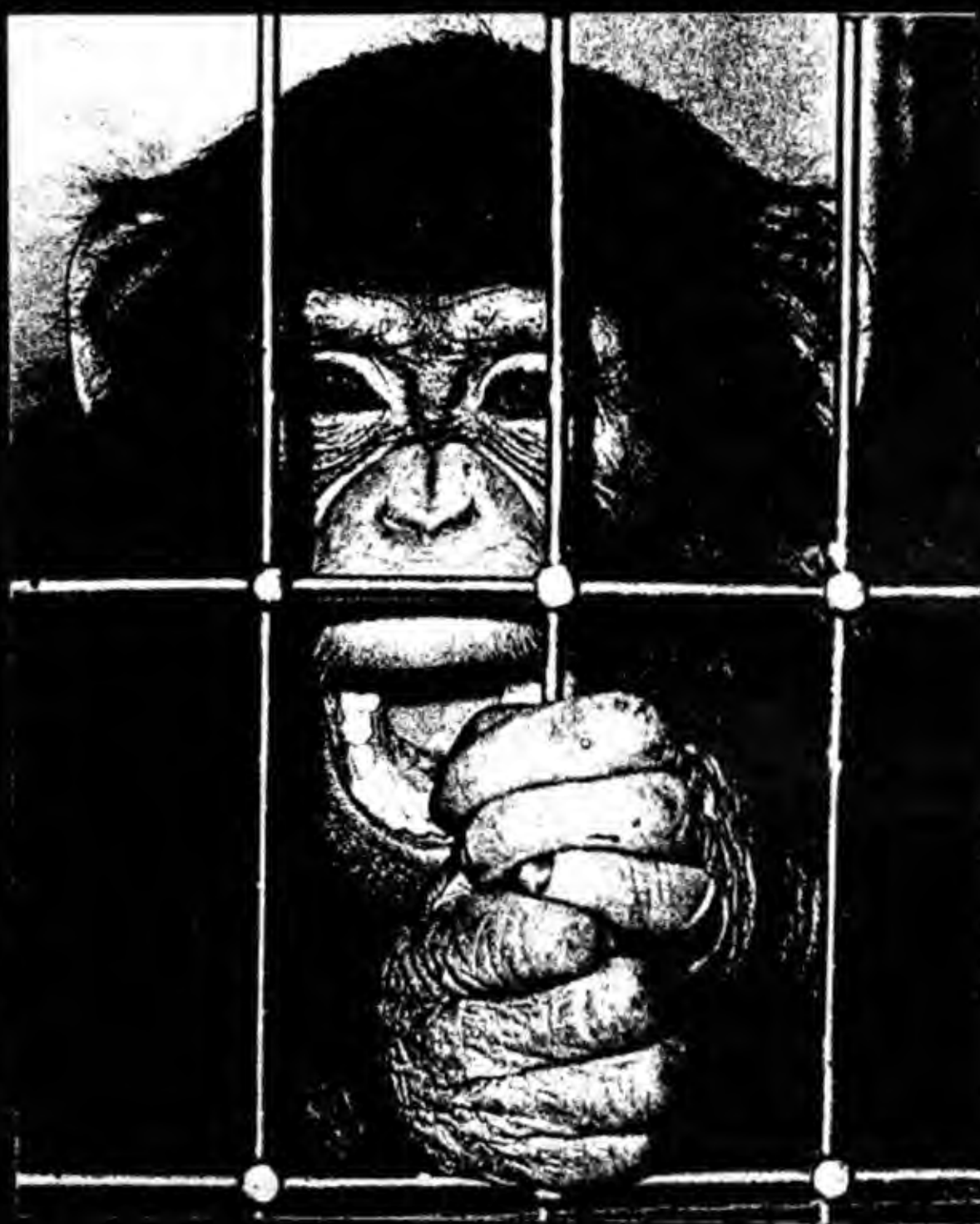


Apeploitation

by Super Urine Monkey

In case you haven't picked up on the whole simian motif in this 'zine, I thought it might be worthwhile to expand on one of the main ideas herein. Any interaction between humans and other primates should be one of respectful curiosity & awe. The idea that some of these creatures have the same exact blood type running through their veins and the amazing resemblance between these majestic creatures and us is enough to pique anyone's interest in them. Researchers like Dian Fossey, Jane Goodall, and Birute Galdikas understood this when they undertook their studies. Some humans, however, are not so respectful of our evolutionary lineage.

One of the most sickening attributes of human behavior is greed. I'm not going to go off on some tangent here about how apes don't exhibit similar behavior. They often do. However, the extent to which humans take it is alarmingly unnatural. The fact that many of us can recognize the destructive nature of greed and oppose its every form proves that it is not "human nature". This discussion



CIRCUSES. YOU CHOOSE. THEY CAN'T.



could lead in any of several directions, but my focus is very specific. We must stop the exploitation of animals for entertainment and profit.

I will be the first to admit that seeing a chimp dressed up in overalls and a little hat is very cute. I'm sure many of us find this quite amusing. We must recognize, however, that not only is this unnatural and demeaning, it is also the result of untold torture and abuse. To force animal "actors" to perform, trainers may beat, starve, or otherwise torture them. Animals have even died during "training". Most are traumatized when separated from their families, moved far from their natural homes, and forced to live in cages. I'm sure they sometimes seem very happy and playful, but I'd bet that they'd be even more so among the forests of their homeland, undisturbed by humans. That humans seek profit through the exploitation of these animals, is all the more reason to let them know you do not approve. On the passive level, you might simply boycott any company that uses animals to advertise. On a more pro-active level, you might try hunting down addresses for companies you see exploiting animals. There are tons of them. "Cocoa", the mascot for Kellogg's "Cocoa Crispies" is a prime example. Look how cute he is walking around the school, going to the cafeteria, getting (what else) a banana. Does he ever look happy?



Having fun, Coby? Any primatologist knows that that gaping maw isn't a squeal of glee, but a chimp expression of fear and sadness.

"Apesploitation" is running the same course any other instance of human oppression has. If we look at the more historic cases, the situations are even more revolting. Today, we have laws in place to protect animals to an extent, but not nearly as much as they should be. One might point out that a lot of the oppressed groups of the past still have yet to attain true equality in our culture. The issue of Animal Rights, however, is one that is either ignored or laughed at. 100 years ago the issue of women's rights was the same and 200 years ago, an African American only counted as 1/3 a human according to our government. While the equal rights movements from these 2 groups have moved quite a ways in this century alone, the issue of animal rights is still a joke to most. As long as humans abuse and disrespect other living things, none of us will be worth anything. The abuses of today may not match up to those of early apesploitation cases, and not every animal used in movies and commercials may be abused, but we must analyze the industry as a whole. Just as no human wants to be forced to do anything against its will and nature, neither does an ape or monkey. To treat these creatures as insentient, toy-like slaves is no less excusable today as it was when the industry started.

Once taken from the wild, chimps can no longer be re-introduced to their natural domain. They will be rejected and harassed by the apes

living there. Many old ape "actors" are handed over to zoos or labs for testing when they become unwieldy. Others are merely caged up and tortured by disillusioned pet owners. Some, however, are taken to into caring ranches & homes and treated with a little dignity and respect. I would urge anyone who wishes to donate to these facilities to do so, but that is not the goal of this piece. I would truly like anyone who reads this to understand what a detriment it is to every species of primate, including ourselves, when we exploit simian species' for entertainment. Seeing an ape smoking cigars and drinking beer might be funny. Seeing an ape in overalls and a little baseball cap might be funny. Seeing ape populations plummet toward extinction as humans continue to raid their populations to sell video games and breakfast cereals in not fucking funny. Even though it is illegal, shipments of Orangutans are often caught leaving Borneo to be sold to rich idiot "exotic pet" owners, labs, and various entertainment companies. If you think that every ape that leaves those shores shows up alive when that boat stops, your IQ is so low that someone must be reading this



"Mr. Jiggs", a female chimp, had her front teeth removed and must perform with her jaw wired shut to protect idiot humans from the bitterness and hatred she must feel for them as they ridicule her



Now retired, "Cheeta" enjoys the luxuries of every adult chimp: being chained to his trailer, a phat liquor store stogie, and 2 day old Milwaukee's Best!

Mae and Bob Noell, founders of the Chimp Farm in Florida. Bob holds up a poster recalling their 31 years of apesploitation. The Noells' routine let a challenger sign a release, put on a football helmet, and earn \$5 trying to best an ape that wore a muzzle and leather mittens. The ape was always a chimpanzee, but in the '40s, the average dumb human found that word too hard. They turned it into "chimpaneeze", "chipmonk", or just "varmint," but they could say "gorilla". More than 35,000 humans, including a 250 pound pro wrestler, lost to a 95 pound chimp. No human ever won. In 1971, the Noells took the show off the road. Their "farm" became a breeding colony and refuge for unwanted primates. Bob Noell died in 1991. Mrs. Noell remains, further testament to the greed, anthropocentrism and ignorance that plagues human/ape relations.



to you. If you think that all the abandoned infant apes get to grow up and go to "monkey college" on the money some giant restaurant chain makes off of using their kidnapped and enslaved mothers, kill yourself now please.

I'll grant that "apesploitation" is one of the last things the quickly depleting ape population has to worry about. Soldiers, poachers and "scientists" have taken the life of many an ape. As we tear apart the rainforests for logging and cattle ranching, we tear down the homes of countless bonobos, chimps & gorillas. These apes have plenty more to worry about than being shipped off to the western world and treated like a retarded cousin for fun and profit. However, it is up to us to demand that such activities stop. Every ape we demean is another slap in the face to humanity. Every abused chimp in diapers is further evidence that man does not

Bo lets her trainer know exactly what she thinks of his goddamn orangutan show. Bo, like many Vegas show apes, must be constantly protected from chemicals and the bacteria of the diseased humans for which she is forced to perform every day.

deserve to exist. Every "talking" orangutan selling pizza is just further proof that if we don't care about life on this planet, it would be best if we just weren't here.

- Super Urine Monkey

"Death and Hatred to Mankind"

-Black Sabbath



Below:

Lancelot Link syndrome, your average case of apesploitation. "I have an idea! Let's dress up a chimp in a little suit and give him a pipe! People will think its really funny and buy a picture of it!" What the fuck is so funny about this? Why do we laugh when we see a chimp emulating a dumb human? Consider the inanity of this irrational and self-centered behavior and think twice before contributing to this sort of inhumane plundering.



postcard donated by Al Ruel



Above: There are many opportunities for you, the wretched human that you are, to belittle an ape for a few minutes of your own amusement. Most of the time, you'll find this sort of sick human behavior at circuses. However, you may come across ape owners who, for a small fee, will allow you to hold their adorned pet and pose for a picture. Above, Jane Goodall comes across one such barbarian in the Canary Islands, where the greedy fucks haul young, dressed up chimps about in the scorching sun and smoky discos. Conservationists, like Goodall, have traced the supply line of chimps to smugglers in Equatorial Guinea. She says the apes seem listless and drugged. Upon meeting this chimp, Goodall uttered a few pant-grunts of greeting. The photographer, now suspicious, reaches out for the chimp, which clung to Goodall, reluctant to let go of the rare, caring human.

Most of the pictures in this piece were taken from a book called "The Great Apes: Between Two Worlds" by National Geographic. Many wild life photographers and conservationists contributed to the book and, contrary to my diatribe, the tone of the text was very neutral. The circus postcard on page 1 is from PeTA. Part of their work is making people aware of the atrocities we humans commit daily, without considering the feelings of the animals we exploit. We strongly suggest you donate to them. Any amount will increase awareness.

Enclosed is my contribution to go toward your vital work in behalf of all animals.

☐ \$15 ☐ \$25 ☐ \$50 ☐ \$100 ☐ Other \$

Name _____

Address _____

City _____ State _____ Zip _____

Send the completed form with your check to:
PETA, PO Box 42516, Washington DC 20015



WORD SEARCH PUZZLE

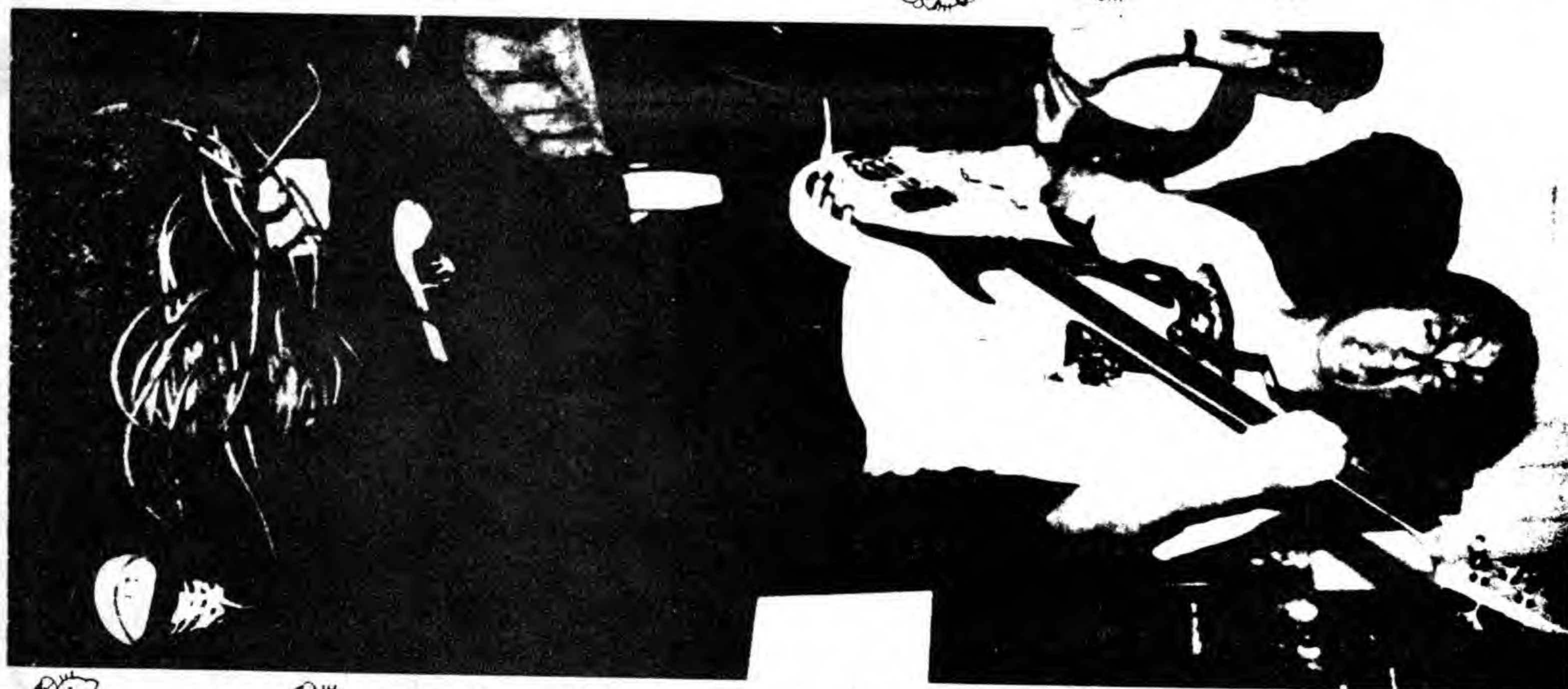
PLANET
OF
THE
APES
TAYLOR
ZIRA
NOVA
PRISONER
ESCAPE
ASTRONAUT
SPACESHIP
CORNELIUS
ZAIUS



THE WORDS LISTED AT THE LEFT ARE HIDDEN
IN THE PUZZLE ABOVE. CAN YOU FIND THEM?
DRAW A LINE AROUND EACH ONE.
Clue: All words read across



MAN IS THE BASTARD



MAN IS THE BASTARD



Assuck

Steve Kosiba has got to have the most experience with monkeys out of anyone in hardcore. After annihilating CBGB's, I spoke with him about his awesome experiences. I guess I should have asked a question or 2 about his band. Fuck Assuck - Check out what Steve knows about monkeys!!!

-by Admiral Andrew. Photos by Justine DeMetrick

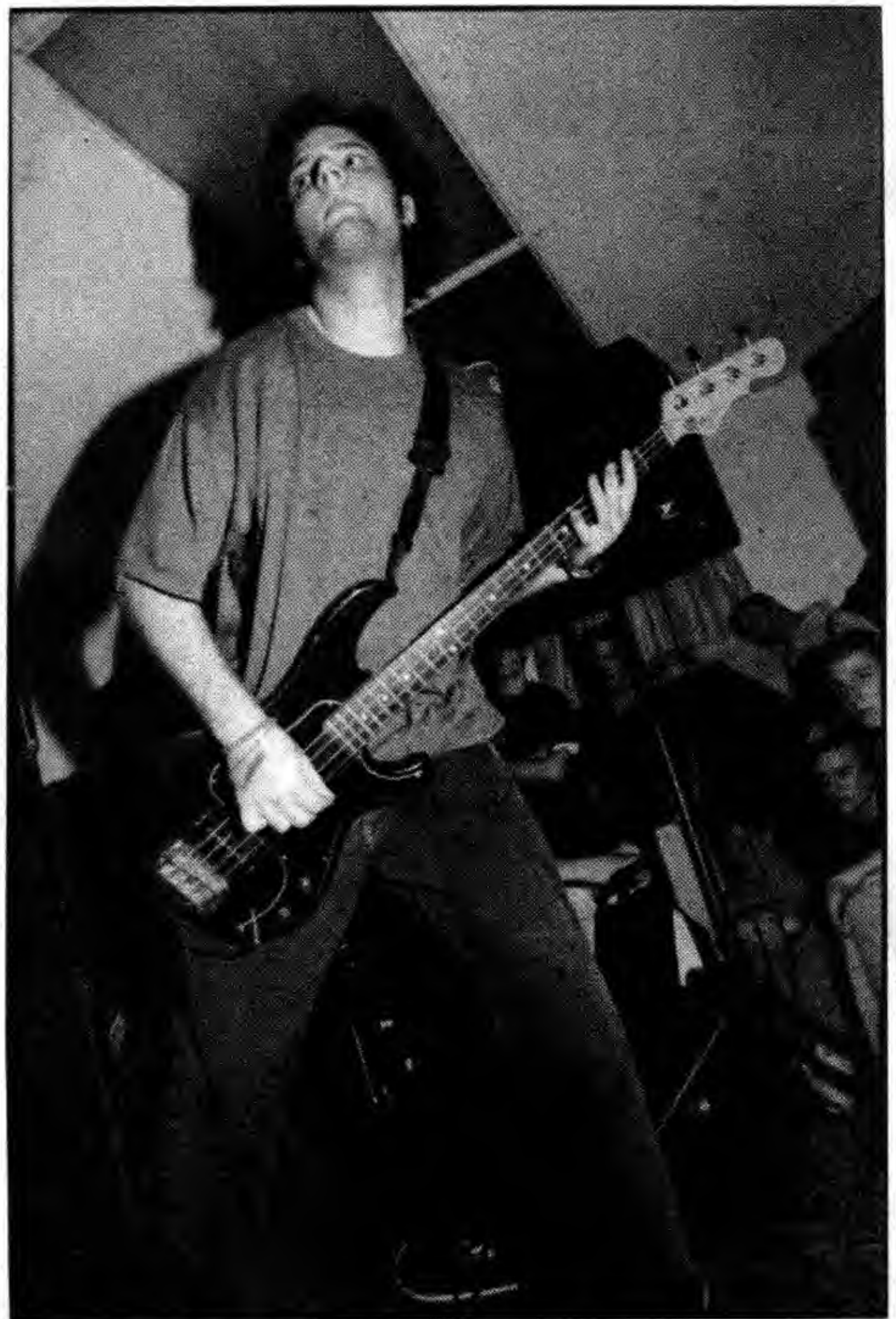
AA: Gimme a couple of Monkey stories.

SK: There's a chimp farm right outside of town... **AA:** Tell me all about it right now!! **SK:** I've never been there... **AA:** Aw, Fuck!! **SK:** I've never been there. It's like an hour and half drive. I should go there when I go home. **AA:** I'll give you gas money! **SK:** I'd forgotten about it. **AA:** It's called "The Chimp Farm"? **SK:** It's called "The Chimp Farm." You get coupons in Tampa tourist brochures. **AA:** Where is it? **SK:** There's a Greek community maybe an hour north of Tampa. Right next to it is a tourist chimp farm. **AA:** Do you know anybody that's been there? **SK:** No, I've only seen... there's like a cheesy talk radio show that really kind of sucks... Its kind of like Howard Stern, except not as good. Its called Ron and Ron. They have a video of when they went there. The chimps are like jumping around throwing food at them. They throw shit. They pick up their own shit and throw it at people. I know there's more stories about that chimp farm. I think one attacked someone or something. I should go there and take pictures of myself with the chimps.



AA: It'll be a **M o n k e y b i t e** exclusive! Do you have any other Monkey stories?

SK: I went to Indonesia, 2 years ago. There's a place there called the "Holy Monkey Forest" and its like an ancient legend that when the Dutch invaded Indonesia, the monkeys formed an army and drove the Dutch out and



protected all the women and children. Its like a National Park kind of thing, or as close to a National Park as they can have over there. You go there and pay a donation or whatever. And you go in... Monkeys can smell whatever food you have on you, a lot of tourists will have food in their pockets. I was there with my brother and his girlfriend, and we saw monkeys grabbing food out of people's pockets. A Monkey ran up to a woman and took her hat and ran off into the jungle with it. He was up in a tree with the hat in his hands. There's a guy that works there, that tries to keep the monkeys in line, a little



Indonesian guy with a sarong and a thing on his head. He had a sling shot. He just went up there and started making these sounds. He took the slingshot and fired it a couple of times. He hit the monkey two or three times before it dropped the hat and he went up and got it. **AA:** Fucker... **SK:** He just keeps the monkeys in line. I have pictures of that.

AA: I'll send 'em back to you! What else was in Indonesia?

SK: There's a lot of monkeys out there, actually. We were eating at this café one day, kind of a small little cheesy restaurant. There was a this monkey on a little swing, like a little perch, and it had a chain that it was on, like it was swinging back and forth. I guess if you show a monkey your teeth, it'll take it as a threat. I was walking by it, and it was funny 'cause it was swinging, so I smiled, and it got up on its perch and was just like "Aaarrrrrgggghhh!!" and it jumped at me!! It got like 2 inches from my face. All I saw was a monkey with its claws and fangs out right in my face! But it got caught by the chain and jerked back and hit the wall behind him. **AA:** Fuck! Were you scared? **SK:** I was scared as hell! They're not that big, but they could probably fuck me up, man. They've got fangs, they've got claws. There was also a monkey at one place we were staying there. It was on a perch just like that. It hates women for some reason. My brother said that there was a

woman there, an Indonesian woman there, that always threw rocks at it. So every time it sees a woman... it learned how to throw rocks from watching people do it, so it would pick up a pebble and throw it at them. It would throw one at any girl that came by. It was totally an awesome monkey. I saw one guy that was just sitting out on the patio, and every once in a while he'd throw a rock at the monkey, just a pebble, just to taunt it. Every time he did it he'd look at me and smile and laugh like "Ha Ha, isn't this funny?" He'd take another one and throw it, then look at me and laugh. One time he did it and looked at me to laugh, and a rock hit him right in the face! **AA:** YES!!! **SK:** Isn't that awesome? **AA:** Fuck yeah, monkeys are awesome.

AA: Doesn't it suck that humans see monkeys as little cute play-things?

SK: Well I think they're funny, but I would never own one as a pet. **AA:** Yeah, people just taunt them. You didn't know you were threatening it when you smiled at it. **SK:** Yeah. It was cool in the monkey forest. They're all just running around. It actually got scary, 'cause there's these little pathways that no one's on and me and my brother were walking down one of them and we saw like 20 monkeys ahead on the path. **AA:** Oh, shit! **SK:** We were like "We'd better turn around now, there's like a gang of monkeys comin' at us!" It was cool though.

There's not much in the way of wildlife over there other than monkeys. They're everywhere.

AA: Indonesia is like the monkey place to be then. Thanks for the interview...

SK: That's it? All you want to know about is monkeys?

AA: Yeah, and you hit the nail on the head. You want to leave your address?

SK:



Steve Kosiba/
Assück
305 West Fern St.
Tampa FL 33604
USA.

DYSTOPIA

Dystopia are one of the most original and innovative grind/hardcore bands around today. Complexity, intricacy, & misanthropy make for a special blend of sound that only Dystopia seem to be able to create.

Conducted Live on KFJC by Leia Organa June 20, 1996 at 2 o'clock in the fuckin' morning. (Sorry it's so old!)

This was the first time Leia ever had two bands on the same night. Branch from Apeface makes some interjections from time to time.

Photos at the Chameleon, SF (first 3) by Super Urine Monkey

Photos at KFJC (last 3), by Leia Organa

These motherfuckers are:

D: Dino: Drums/Vocals

M: Mauz: Guitar/Vocals

T: Todd: Bass

L: When did Dystopia start?

D: Dystopia started 4 years ago. I was in Carcinogen, Mauz was in Mindrot, Todd was in Confrontation. Confrontation broke up, Mauz quit Mindrot, and Con...I mean...uh...what band was I in?

L: Is Carcinogen still around?

D: Yeah, well our guitarist is dying, so we're like...

(at this point Mauz and Todd walk in and a brief moment of chaos ensues)

L: Y'know what Todd, every time I see you, you always look so mad and depressed, is that how you are?



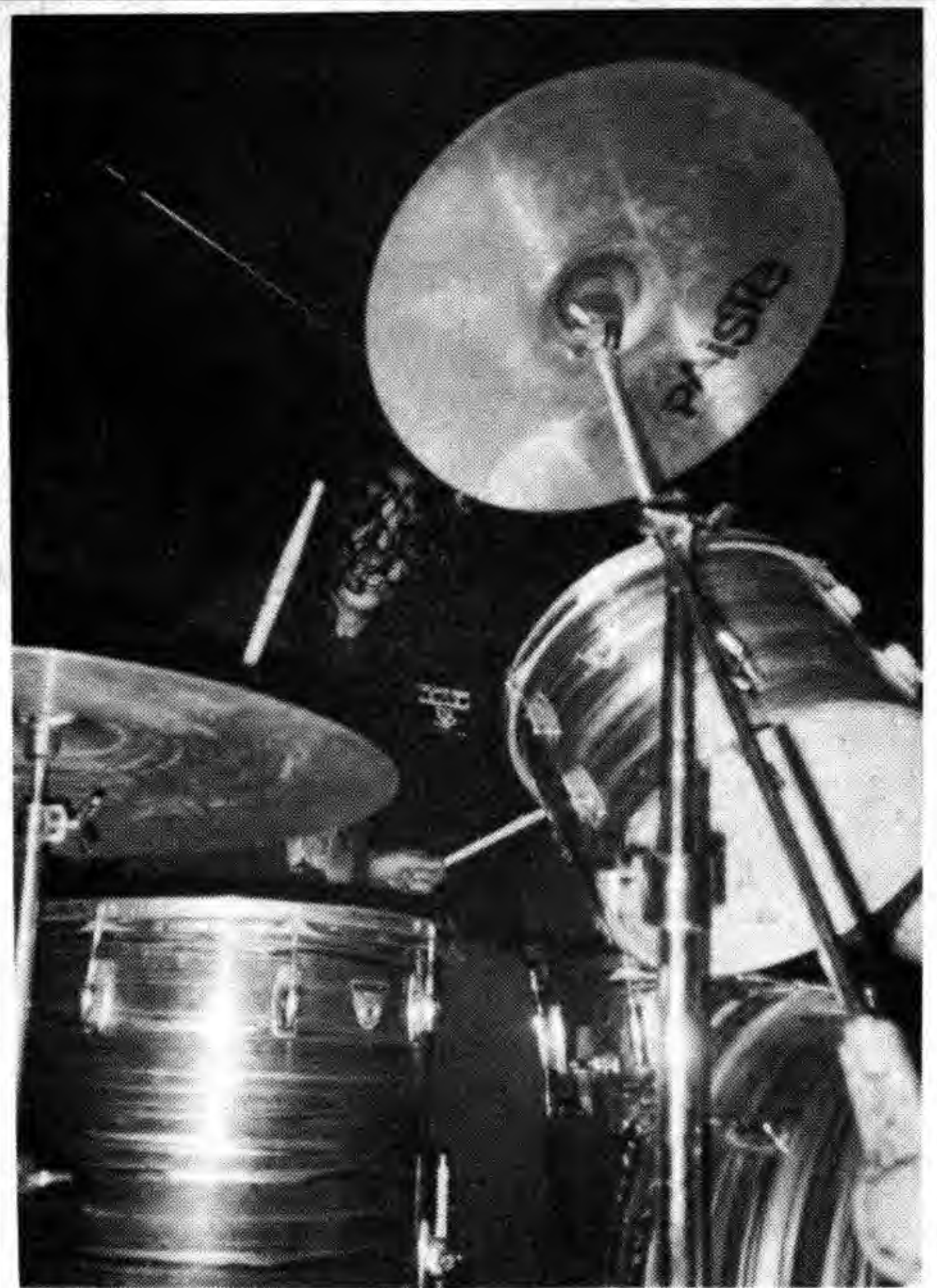
T: Thank You. **D:** He's got hemorrhoids.

L: I've never seen you Smile on stage. **T:** It depends on the...

D: Drugs **T:** I go through Phases. Sometimes I'll be happy for a couple of days, and then I'll be depressed for a few years. You guys have seen it. **M:** We call him bad mood man.

L: Mauz, is it true that Mindrot is sponsored by Vans?

M: Yes, it is. **L:** Oh, my god! Why does Vans want to sponsor bands? **T:** Eucharist is, too. **L:** Really? **D:** We could be, too if we sent in a full color 8x10 glossy... **L:** Why don't you guys? **D:** Vans suck. **T:** I could use some shoes, personally. **D:** Nah, I don't think so. **T:** Why don't you buy me some shoes? **D:** We



ain't takin' no pictures like that. You've got to be kidding me. We got the pictures of him in a compromising position...

L: I wanna thank you guys for playing tonight and...

D: *CRASH!* **L:** Oh, my goodness!! Are you OK? Dino just fell over!! **D:** I'm gonna go drink. Thank you very much... **L:** Is that it? **D:** It is for me. **M:** We'll talk more. **L:** OK. We'll pretend you're still here. Come back when you're a little better.

L: Why did Dystopia relocate to the bay area?

M: We didn't relocate anywhere. We're just kind of existing and still playing music. **T:** We're drifting. **M:** We're drifters. We're blowing in the wind.

L: You guys are going on tour with Divisia.





Where are they from?

M: They're from Bullerton in Orange County. Where D.I. is from. Where "Suburbia" was filmed.

(Dino comes back, bringing Branch with him)

L: Are they going on tour with you the whole time?

M: No, they're going to Chicago with us. **D:** We're going on tour with Grief! **L:** Really?!

T: On the east coast, yeah. **L:** Wow, I'll have to fly out there for that. **M:** But, we're

going to part our separate ways in Chicago.

D: Then we're going to Canada, huh? **T:** If they let us in. **M:** We're going to try to go to Canada. **D:** We're going to kill people. For Satan.

L: How long are you going to tour for?

M: For 2 months. If all goes well. We're keeping our fingers crossed. **D:** We're going to die.

L: And you're taking your van?

M: We're taking Dino's van. Dino got a new van. **D:** It runs! **M:** My van's still cruisin' around and way cool and all that, but we're going to take Dino's 'cause its newer and its bigger and it has a nicer stereo. **T:** Yeah, that's the most important part. But it doesn't have a couch.

L: So it's a U.S. and Canadian tour?

M: Hopefully. **T:** Its up to the Canadian Officials. **M:** Yeah, its up to the border patrol. **D:** We're gonna break down 2 shows into it. **T:** Hopefully they'll let us out. **M:** Maybe they'll sell us our stuff back for really cheap. **L:** They took your stuff? **M:** No, but I've heard about bands going up there and getting... **D:** Mugged, straight mugged. **M:** hassled by regulations about bringing in merchandise... **D:** By Pigs! **T:** Canadian pigs. **D:** Canadian bacon! **M:** They catch 'em and they go "we're going to impound your van and all your equipment and you'll have to buy it back from us". **D:** If there's any pigs listening, you guys can suck it!! **M:** Cops are not cool at all. **D:** Yeah especially on tour when they wake you up by hitting you in the face. **T:** They didn't hit you in the face, they just picked you up by the ears. **D:** Motherfuckers.

L: I heard that in Europe, one of you guys had to go to jail?

M: That was Dino. Todd had to go to jail before we recorded. Dino went to jail right when we got out of the country. **D:** And Mauz almost got us deported. **T:** He never went to jail, though. **D:** He almost got us thrown off the plane because he threw up all in the sink, where they were making food. **T:** He threw up in the sink where they prepare the food because there were people in the bathrooms. **M:** The captain had to call the police on me. He chewed me out and took my passport. **T:** They had the police waiting at the airport. **D:** Then I went to jail. **B:** I saw that on Cops. Cops in Frankfurt. **L:** They really had the cops at the airport? **T:** They brought a wheelchair. **D:** They had uzis and stuff. **T:** No those were the other cops, the terrorists. **D:** Which were the terrorist cops? Which were the ones that chased us across the airport with the... **B:** See, you shouldn't write songs about killing Marines. **D:** I didn't write that. Bjork wrote



it. We stole it. **T:** Originally the Sugarcubes, right? **D:** No, it was the girl that sang "Oh Mickey, You're so Fine" **T:** Was that Tori Amos? **D:** Tori Anus. Tore my anus? **B:** That's a medical term.

L: Who writes your "Love Earth, Hate People" philosophy lyrics?

D: The what who where? **M:** Mostly Dino, but I throw in a lot of the stuff. **L:** Your lyrics are really... **D:** Stupid? **L:** No! Everybody loves Dystopia because of your music, but I think it has a lot to do with the lyrics, too. **D:** Yeah, they're... **B:** All right. Who's had their genitals pierced? **M:** I used to. **D:** I think everyone has at one time. By various instruments. Car seat. Those springs come up right through and poke your nuts.



L: Are you guys starting your tour on Sunday by playing that party?

D: Actually we're starting the tour by getting in the van. **M:** Yeah, its on 52nd and Shattuck next to the AmPm. We're playing with El Dopa, Ojo rojo, Fuck face and Divisia.

(Leia holds up the empty cover to the Dystopia/Skaven split)

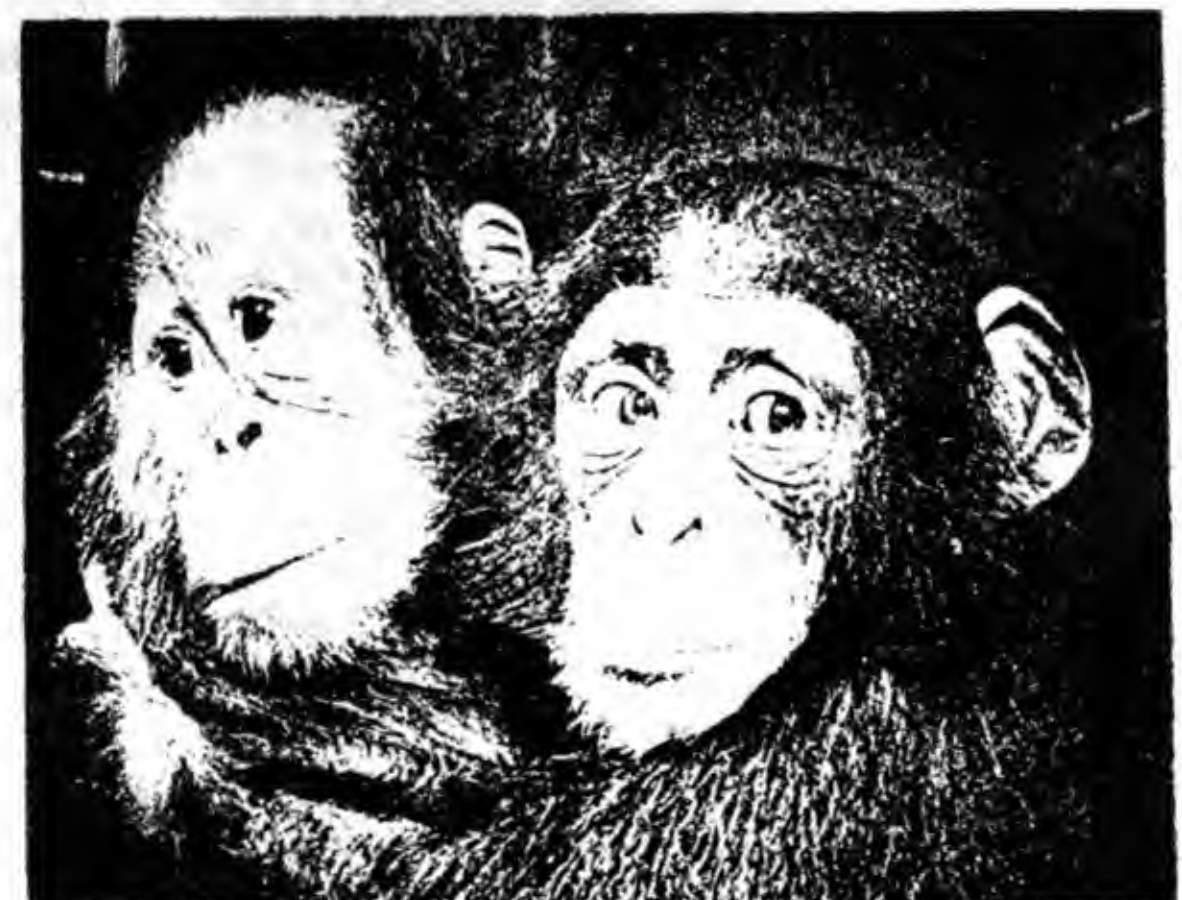
L: When's this coming out?

T: Before we leave. **D:** You will never see that album in your life. **M:** They were supposed to be sent to us from Bill Smith's custom records. UPS. **T:** They were being pressed the day after I came up here and I told them to send half of them up here and they haven't yet. So, I'll have to call 'em and talk some serious stuff tomorrow. **M:** We're gonna print

the booklets this week, probably tomorrow or this weekend. If all goes well we'll have that. If not, we'll probably totally die on tour or something. **L:** Are you selling shirts? **D:** Heroin. **M:** They're supposedly going to be done by then, too. **D:** Tappin' the vein, baby. **M:** Patches and temporary tattoos. Autographed 8x10 glossies. **T:** Autographed in blood. **D:** We got those Burger King crown hats that you put on your head with our photos on the back. \$15.99. Write Mauz's PO Box.

L: Who has what label?

D: People have called me some bad words before, but I can't say them. He's got the label Misanthropic, Todd. And he's got the label Life is Abuse, Mauz. And I'm just a drunk, Dino. **M:** Dino incorporated. He's cheap. He's a slut.





L: What label is the Skaven/Dystopia split going to be on?

M: Both of ours.

L: Besides Common Cause, do you plan on releasing anything on labels other than your own? You probably don't want to go on a big label, right?

M: Well, see, we're first deciding which lawyer we're going to get. **D:** Yeah, we need to get a good lawyer first. **L:** No, seriously. You know Spazz and Man is the Bastard are releasing 7"s on Relapse, unfortunately.

D: Well, see, we see Relapse as such a small stepping stone in our goal in taking over the world. We're going for bigger and better things. We're getting signed by Sony and Warner Brothers. Relapse is a big piece of shit. Relapse is nothing. I eat breakfast out of their heads. I use them as bowls, all right?

L: Do you want to go through your discography?

D: Sure. They fly good. When you throw them into the wind, they go off to the left. If you skip them off the ground they break in half. **L:** What was your first release, the Grief split? **T:** No, the demo. **D:** Actually, first we did the CD, then we did the demo. **L:** Oh, yeah, somebody just sent it to me. **D:** What, the demo? It just came out! **L:** So after the demo... **M:** The Grief split, the Embittered split, the CD that Common Cause did, "Human=Garbage", the split 7" with Suffering Luna that Pessimiser put out, then we've got this Skaven thing. **T:** We have another 7" recorded. We probably won't get it together with everything for about another year. That's about our lag time. **M:** Yeah, it takes us about a year to come up with cheesy pictures that we cut out of magazines and stuff. **D:** So by the time you hear the stuff, it's already a year old. We could be dead, but you'll still be getting stuff from us. Todd's gonna kill himself first so we can get more money. Y'know do the Nirvana thing. **T:** No, it's gonna be you. **D:** I say it's gonna be you. **L:** And then you're going to start a band like the Foo Fighters or something? **T:** We're gonna put all our names in a hat and

after we put out like 3 albums... **D:** On the last album we have to... **T:** Whoever's name gets drawn has to kill themselves so the other 2 can be rich. **D:** We're gonna put the blood in the records. **T:** In the vinyl. **D:** In little blood packets. If you get AIDS, blame Todd.

L: You guys have been on only one comp. or a couple?

D: Who knows. Bootleg us. It'll



get out quicker than Todd and Mauz can put it out.

L: Does Dystopia write songs from experience or to raise awareness?

D: Both. **M:** Mainly from experience. None of us has been in the army, though. **D:** No, but I don't care if they come back really. I hate 'em. They beat me up. Fuck 'em.

L: Is there any difference between the Bay Area scene and the Southern California scene?

D: Big Difference. **M:** Soap opera. **D:** Soap operas. A lot of people got their noses in the air and they're pompous bastards. But there's some people who are cool. **M:** Up here in the Bay Area, there's a lot more places to have shows, but after a while everyone goes to Gilman every week and no one really cares if there's a band playing. A lot of out of town bands play and everyone just kind of goes "Nyah...". **M:** Down south it's really hard to have shows. **D:** There's such a small scene and everything is so spread out when there is a show, everyone goes, everyone has fun, people go off...

T: It's like that here, it's just cliquey. **M:** Everyone has their own thing. **D:** I just moved up here, so it's all good to me. **M:** I like both places actually. There's good and bad places everywhere. I don't know how long I'll stay up here. I'm having fun right now and I'm really sick of O.C. so, I'll just see how it goes. **D:** I like Oakland. I love crackheads. **T:** I went to take the bus this morning and this crackhead lady came up and she was going "Gimme a dollar. Can I have a dollar? I need to get a lighter." I gave her a quarter and she was like "Gimme a dollar. Lemme have another quarter". **M:** She needs a torch. **T:** She should save up for the right equipment. **D:** I've never done it, so...next question.

L: Who picks out your samples? All you guys?

D: Yeah. We just watch movies and steal 'em. We're not going to say who did it, 'cause if someone wanted to sue us there'd be evidence here. **T:** Dino did it. **D:** No, Todd did it. **M:** Dino's the one who has no money, so he did it. **D:** Hey, that's no fair.





L: Is this your third tour?

D: Yeah, third tour.

L: Are you going back to Europe? **T:** If someone buys us plane tickets again.

L: Did Common Cause pay for it last time? Wow, that's really nice. **D:** Sort of. They said "OK, what do you want? Money for the albums or to go to Europe?" So we went to Europe, did the tour and were still like 1500 marks in the hole after we gave them about 1000 marks of our own money. So, we pretty much lost money 'cause we suck. But other than that we had a good time, drank a lot of good beer, smoked a lot of hash, smoked a lot of pot, drank killer beer, cider, ale. Damn! **M:** I'm not complaining, I had a really good time.

L: What was the response? Were people stoked to see you guys?

D: Some of them just stood there and looked at us. They didn't know who we were. Some people heard us and liked us, some people just kind of stared at us. **M:** Shows are a lot different there. **D:** People said "Everyone liked you" and I was like "Really? I thought they were asleep!"

M: People come out of the woodwork in every town and show up. Its not going to be like a straight edge show, or a crusty show, or a hardcore show. A lot of people live in the neighborhood and just show up. **D:** The straight edge shows are a little awkward.

L: Is it true that when you go to the club they have all kinds of food for you and stuff?

D: Yeah, but we played a lot of squats. It depends on where you play. If you play a club, they treat you like a club. But if you play a squat they usually cook food for you and give you a place to stay and a place to sleep and give you a whole bunch of beer and pay you really well. For 2 bands, we would average about 375 to 450 marks per show. That's about...its 70 cents to the Deutchmark. So you figure it out. I'm too drunk to do math.

M: No, the Deutchmark is 70 marks to the Dollar. **D:** Whatever, I just want to drink, man.

L: Mauz, how come you left Mindrot?

M: We were just changing to different tastes in music and politics and stuff. I was playing in Dystopia at the time and I just wanted to focus on Dystopia and they wanted to do their thing and that's that. We're still friends. **L:** What do you think about them being on Relapse and getting all big or whatever? **M:** Well, that's what they wanted, so I'm happy for 'em. **T:** They have really big posters now and stuff. **M:** Yeah, that's what they wanted. I hope it works out for them. That's not what I want, so, that's it.

L: Thank you very much Todd, Mauz and Dino.

M: Thank you, Leia. **T:** Yeah, thanks. Dino's drinking.

Life is Abuse
PO Box 20524
Oakland CA 94620
USA

Misanthropic
20792 Colima
Huntington Beach CA
92646
USA



Dystopia Discography

Dystopia/Grief split 7"

(Misanthropic/Life is Abuse, 1992)

Dystopia/Embittered split 12"

(Misanthropic/Life is Abuse, 1993)

"Human=Garbage" CD/LP

(Common Cause/Misanthropic/Life is Abuse, 1994)

Dystopia/Suffering Luna split 7"

(Pessimiser, 1995)

Dystopia/Skaven split 12"

(Misanthropic/Life is Abuse, 1996)

"Socialized Death Sentence" 7"

(Common Cause/Misanthropic/Life is Abuse, 1997)

Compilations:

"Cry Now Cry Later vol. 2" 2x7" (Pessimiser, 1995)

"Reality vol. 2" 12"/CD (Deep Six, 1997)



GOB

Northern Nevada Prostate Core

Destroying
All Imposters
from Canada
...to Hell!!!

Do you like your hardcore noisy and fucked? If so, then Gob is for you. Check out our chat with Satan's Pimp mogul and all around nice chimp Jon Kortland.

Interview by Admiral Andrew.

Gob is currently (as of May 1997) Jon (*guitar/vocals*), Leah (*bass*), Keil (*guitar*) and Brandon (*from Deadbodieseverywhere - drums*)

AA: Give me a Gob history

JON: Gob has been around for 5 years. There's been lots of different lineups. We started as a joke. Now Gob is me and Leah. (*This was before the 2 new additions*)

AA: Was Satan's Pimp your label to start out with?

JON: I started Satan's Pimp around 4 or 5 years ago. I started out by putting out Gob stuff.

AA: Is there a Gob mindset?

JON: It's all about making loud sonic noise. Just to make the most extreme excruciating noise and kind of mess with people that way.

AA: What's up with the shitty pop punk band called Gob?

JON: Yeah, they're from Canada. We played with them in Reno. **AA:** On purpose? **JON:** Yeah. Pete (*Infamous Sticker Guy!*) set it up & thought it would be funny if we played. Afterwards we talked to them. They knew about us! They saw our name in MRR and thought it was a good name, so they took it. **AA:** What a bunch of shitheels! Did you blow them away at least? **JON:** I don't know, but nobody liked them. In support of us, I guess.

AA: What is Gob?

JON: A big Gob of noise.

AA: Is "Raised in a Barn" about your old drummer?

JON: No comment.



The bleeding form of Leah returns to destroy us all
(photo donated by Gob)

AA: Do you think its weird that you're kind of lumped into the powerviolence scene?

JON: We get that because we have a hardcore influence. **AA:** You kind of sound like Born Against. **JON:** They're definitely an influence. We want to combine hardcore with noise rock & weird stuff like extreme noise. Gob is never going to end.

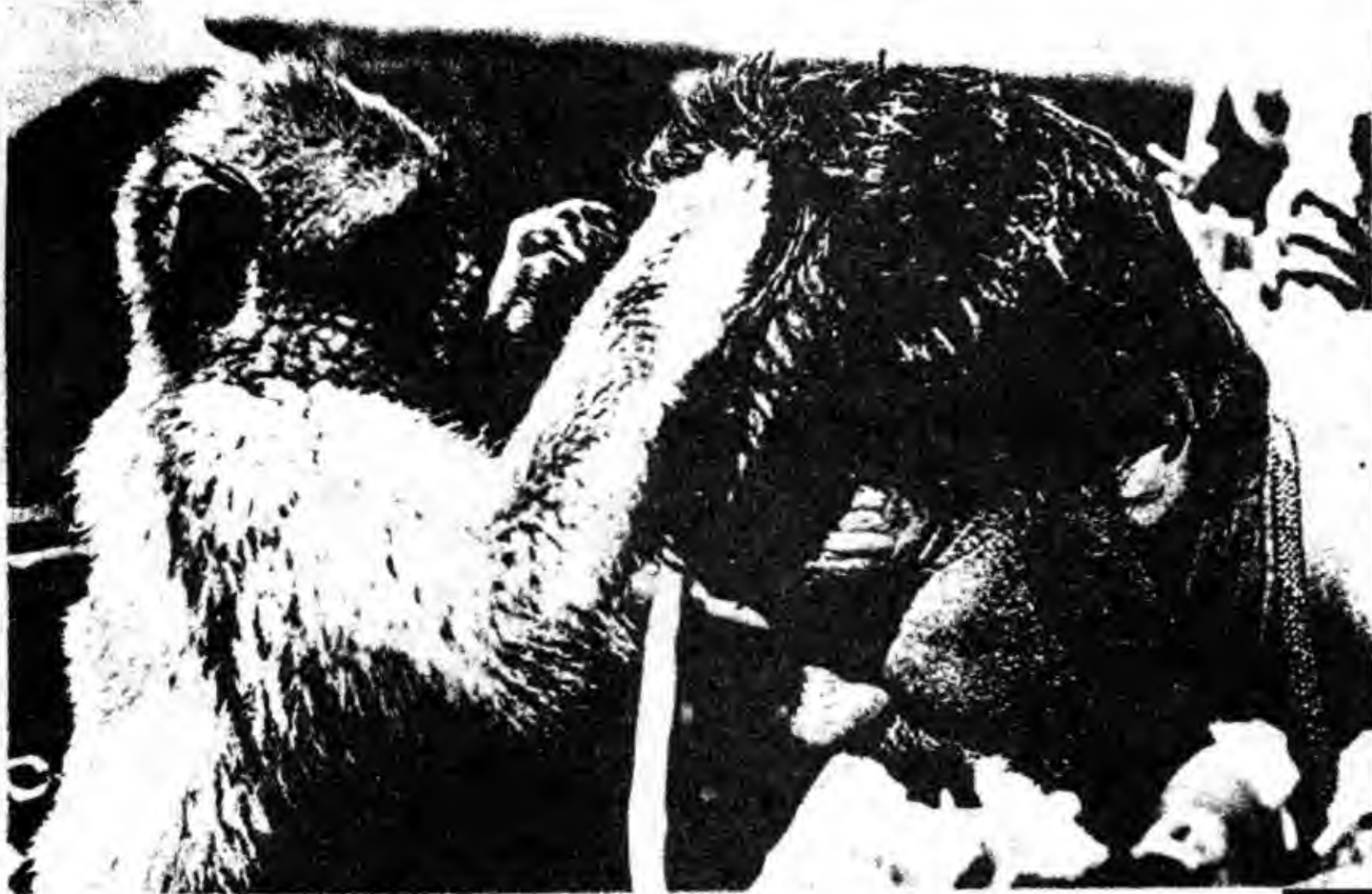
AA: Our zine is about a couple of things: Human atrocity, Ape enlightenment, Planet of the Apes, hardcore music and monkey stories. So what are you going to say now?

JON: I love Planet of the Apes! Gob sings about human atrocities, the weird things that people do, kind of bring that to light. I have a weird twisted monkey story. When I was 12 I went to Mexico for a month and stayed with a family down there & they would cook. I would try to experience all types of food. They made steaks called "chimmie". So I ate one and afterwards they told me it was monkey. **AA:** How did it taste? Like steak, but more wild game

type, very muttoney. **AA:** You were tricked into it? **JON:** Kind of, yeah. So it was fucked up. **AA:** If you had known it was monkey, would you still have eaten it? **JON:** No way, it freaked me out!

AA: Isn't cloning monkeys sick, twisted & scary?

JON: That's totally fucked, they wanted to clone them so they'd have the exact same monkey to test on. It's fucked. **AA:** I'm scared of human clones & I'll bet the government has already done it. **JON:** See, that's what I think. Now they have to tell



people. The best "Simpson's" episode is the Planet of the Apes one with Troy McClure.

AA: Why is your CD called "Hot Suck"?

JON: Our old bass player found writing in a bathroom from a sleazy guy named Tim and it said "Hot Suck" with his phone number there. We thought it would be cool to have some seedy shit on the CD.

(Note: The CD is called "Winkie" but it says "Hot Suck" on it in big letters)

AA: What event got you into hardcore?

JON: I've thought a lot about this and its gonna sound cheesy and cliché, but it's Star Wars. Because you have to think what the music would be like on another planet. It's gonna be different. That made me seek out stuff I didn't hear on the radio. Star Wars spawned me watching other sci-fi movies and you always saw people from different worlds with mohawks.

AA: So, what bands have you been listening to?

JON: Melt Banana, His Hero is Gone, Spazz, Capitalist Casualties/Stack split, Gasp demo, etc. **AA:** I only listen to the Dazzling Killmen. **JON:** I always play them, man!

AA: If some crazy dude made a Gob movie, who would be in it

and what would it be about?

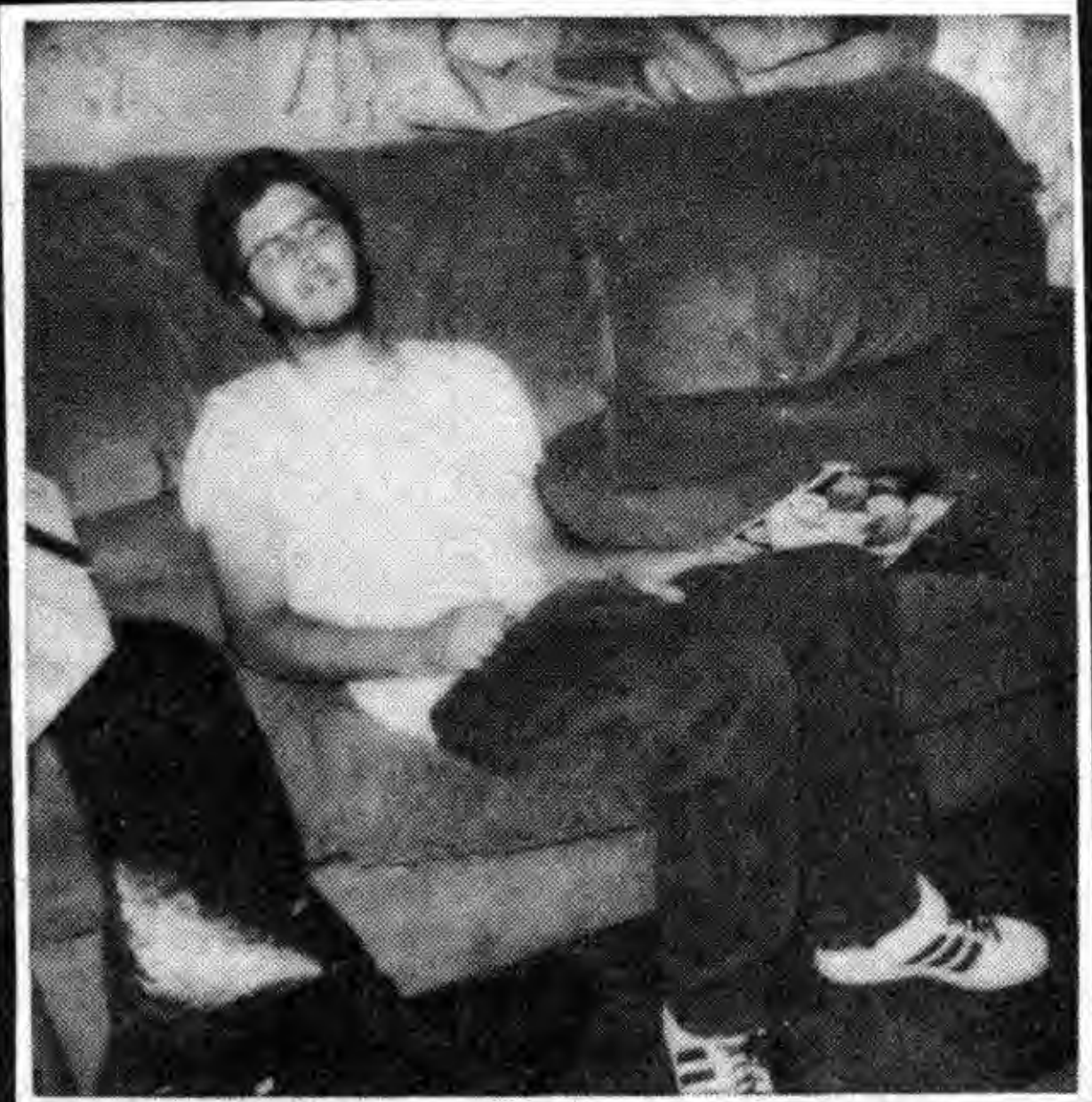
JON: The movie would have no rating & I would be played by the guy who was the principal in "Ferris Bueller's Day Off" 'cause I love that guy. Leah would be played by herself and the movie would make no sense, a lot of violence and super corny. A cross between "Fast Times at Ridgemont High" & "Bloodfeast" with a tiny hint of "Good Fellas".

AA: Wow, that's great!! Any parting words?

JON: My closing comment is: Destroy all Humanity!

Write to Jon/Gob c/o Satan's Pimp Records. Gob has lots of records out & you should own them all or you're a blabbering fucking fool!

**Satan's Pimp
PO Box 13141
Reno, NV 89507
USA**



Jon creeps into a daze, whacked on Chimmie
(photo by Tom Trainwreck)



Leah naps after yet another bloodbath
(photo by Tom Trainwreck)

A Fairly Accurate Gob Discography

- Gob - 4 Song demo cass. (Satan's Pimp, 1991)
- Split 7" w/Freakazoid Robot 2000 (Satan's Pimp, 1991)
- Split 7" w/Loadstar (Satan's Pimp, 1992)
- "Winkie" 8 song CD (Satan's Pimp, 1993)
- Self-Titled 4 song 7" (Satan's Pimp, 1994)
- Split 7" w/Designer (Bovine, 1995)
- 1 sided 7" (Satan's Pimp, 1996) 200 Pressed for Fiesta Grande #4
- Split 5" w/Spazz (Satan's Pimp/702, 1997)
- Split 7" w/Wink Martindale (Slap-A-Ham, 1997)

Compilations:

- "Satan's Pimp vol. 1" 7" (one song - Satan's Pimp, 1993)
- "Spondu" cass. (one song - N. Meridian, 1995)
- "Accidental Death Through Misadventure and Mayhem" 7" (one song - Satan's Pimp, 1996)
- "Accidental Decapitation through Masturbation" 7" (one song - Satan's Pimp, 1996)
- "Worker's Comp" CD (Headlock, 1997)

Disassociate

New York City's grinding kings, Disassociate, are a furious band that everyone should check out. **R**alph and **M**att are animated characters with a lot of furious anecdotes. The **B**lood Sucking Monkey from Outer Space and I had no trouble getting them to talk, either. Read on, dummy!
By **Admiral Andrew**
(All photos donated by Disassociate, most are by Justine DeMetrick)

AA: Let's talk about the drummer situation and the myriad of drummers you've had

R: Go ahead, Matt. **M:** Thanks a lot. **R:** You're the one who's always talking about it. **M:**

What you mean exactly, what do you need to know? **AA:** Well its funny to see you guys 'cause its like "Hey, we got a new drummer every week", y'know? **M:** I'll tell you the situation in a nutshell, I'm not going to ramble on. We have the problem of always finding someone who has half of what we need. Its always that he's a great musician and a fuckin' asshole or he's a sucky musician, and a really great guy. Someday soon we're gonna reach the happy medium where we find both. **AA:** Somebody who's a great musician and an OK guy. **R:** An OK guy, yeah. **M:** He can even be an OK guy. He can even be a scumbag if he's a great drummer. **R:** Noooo.... **M:** If he's a great drummer. We have yet to find a fucking great drummer. **R:** Oh, oh, yeah yeah. You can be a scumbag, but you have to be a great drummer. Not a half-ass drummer. If you're gonna be a dick in my band, you better be a great musician. But we haven't found something like that yet, so... We're up to number 8. We've been around for 5 years with 8 drummers. **B:** That's more than 1 a year! That's what? 1.3 drummers or something...?



w o r d "represent". I can't say enough about what went on there. We drank, we smoked, we partied every night. Nightmare and Warhead followed us for 4 shows on the road. That was incredible. I was influenced by them in the early '80s. So not only to play with these guys, but to have them come with us on the road? Meeting them

everywhere? That was incredible! At least for me it was, 'cause like I said, back in the old punk rock days, this was the Japanese thrash that we came to see as "the shit" **AA:** S.O.B. was hanging out with you too, right? **R:** S.O.B. hung out with us and we had S.O.B.'s keyboardist go on the road with us. He played keyboards for us. He played all 12 shows and when we went to Ito's house in Kyoto, his mom made us this big ol' sushi spread. **M:** It was amazing. **R:** Incredible, man. **M:** So, the respect and the hospitality... its just like another planet. **R:** Yeah. **AA:** Not like America at all. **M:** There's no comparison.

AA: How'd you hook up with Jumbo?

R: OK. The whole love relationship between Disassociate and Jumbo and Hellchild started a few years back. **AA:** Jumbo's in Hellchild? **R:** Jumbo is Hellchild's manager. He also runs Ritual Records which is one of the labels of Howling Bull Entertainment from Tokyo. **B:** And they put out Hellchild **R:** They just put out the new Hellchild LP which is amazing. Mid from Deviated Instinct drew it and its all in metallic. I think Sakevi from Gism had something to do with it, 'cause its in that foil wrap kinda artwork. Its great. I dunno. It says thanks to Beasart, and that's Sakevi's thing, so I figured... But, Uh, Jumbo hooked it up. He was just great. We got paid at the end of the tour, but

Disassociate

JAPAN TOUR '96

9.14 wed, Shinjuku LOFT
with Hellchild, Night Stoppers, Anti-Authorities
Start 19:00 (Info 03-3288-0488...Last)

9.15 thu, Shinjuku LOFT
with Hellchild, Commas, Matt-Banana
Start 19:00 (Info 03-3288-0488...Last)

9.16 fri, Chiba, LOOK
with Hellchild, Deathline, Asaguchi, Up Hold
Start 19:30 (Info 045-225-8828...Last)

9.17 sat, Kanazawa, VAN VAN V4
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 0762-23-7861...V4)

9.18 sun, Osaka, FANDANGO
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 06-556-1521...Fandango)

9.19 mon, Kyoto, METRO
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 075-752-4763...Metro)

9.20 wed, Sapporo, GILES
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 011-252-1111...Giles)

9.21 thu, Hiroshima, BAD LANDS
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 082-241-0761...Bad Lands)

9.22 fri, Okayama, PEPPER LAND
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 086-253-8788...Pepper Land)

9.23 sat, Osaka, FANDANGO
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 06-556-1521...Fandango)

9.24 sun, Nagoya, HUCK FINN
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 052-733-8348...Huck Finn)

9.25 mon, Shinjuku, ANTIKNOCK
with Corrupted, Hellchild, Green Machine
Start 19:30 (Info 03-3288-0488...Antiknock)



AA: All I ever hear about is Japan, so we gotta talk about that...

R: The Japan tour was one of the most amazing things Disassociate has done in 5 years. We went across Japan to 9 cities, with 2 of the most awesome bands in Japan today: Corrupted and Hellchild. On top of that, Jumbo, Disassociate's newly acquired Japanese manager, was one of the best dudes possible. He hooked everything up... **M:** He totally took care of us, man... in every way possible. He made it really easy, let's put it that way. **R:** He was like... he was true to the



throughout the tour, if we needed some money, or if we needed anything, all we needed to do was ask and it was there. Word up. It just doesn't happen like that. You gotta be a signed band with great support behind you and all that for something like that to be done here. Or you gotta be one of these naggy underground bands, that you annoy the people so much that you get popular. Y'know? Those kinda bands. There's a lot of 'em. You know who they are. They annoy the people so much that they become really popular. We wrote a song about one of those bands, back in the early days of Disassociate. **AA:** Oh! Uh... B.A.? **B:** B.A.! **R:** Yeah... you know... Anyway, Japan was just insane. I recommend it in a heartbeat.



(whilst the Admiral attempts to conjure an new inquiry, Ralphy comes up with subject matter on his own)

R: Dude! Corrupted hooked up big time. When Serpiente finally joined the convoy in Kanazawa, my man bought an ounce and a half of the weed, brother. **M:** That's a whole 'nother topic, man. **R:** It was like 2 or 3 days into the tour, and we were jonesin' to smoke, and BOOM! **M:** We smoked it. **R:** We smoked it all! **M:** Should we go into detail on that? **R:** Go ahead... **M:** We're talking what? An ounce for \$1200? **R:** It was an ounce and a half of brown commercial weed. **M:** It was like the worst shit you ever saw for like \$1200 bucks. **R:** Twelve hundred American dollars! But we paid it and it got us high and that's the deal. **M:** It was unbelievable. We used to talk like "The dudes from Corrupted, they can hook up". You can't get it, man. People are paranoid out there! Me and Ralphy were partying, we were in a room backstage and everyone's sitting down with S.O.B.. Some dude just opens the door, looks in, and then closes the door. All of a sudden, me and him are sitting there and everyone but us gets up really fast and starts jetting for the door. We were like "What the fuck

is going on?" 'cause they're so fuckin' paranoid! If you get busted smoking pot or doing anything, you're going to jail for a long time. Its no joke, like here. You don't get a slap on the wrist. You go to jail. People are super fuckin' paranoid. We said "Who was that?" It was a total stranger. They didn't know who he was. It was like, whatever. They just cleared outta the room. We were like "Where are you going?!" Y'know? **R:** When I hooked up... they gave me hash. I smoked some with Matt and ... uh, Reed, the ex-drummer for Sheer Terror gave me hash in Osaka. He and his wife Shoei run Japan Overseas. So Reed and Shoei got me stupid stoned right before our last show in Osaka. My eyes were red like a tomato. He tossed me a bit of hash and I turned Matt and Serpiente on to it. Plus the bass player of Warhead, he was turning us on like there was no tomorrow, man. On top of that ounce and a half of swag, that wasn't that bad for, y'know... it was there so we smoked it. On top of that, we smoked tons of hash. S.O.B. came and they partied up with us. They had the green. They had the chronic. 'Cause those dudes are bad ass. Then, in Tokyo, I was getting stoned with some ex members of Gore Beyond Necropsy with opium and I nodded out in the corner. I was so wacked out on opium. **M:** Tell 'em what Gore Beyond Necropsy wear when they play live. **R:** Oh, dude! It's a buncha dreadlocked dudes, man, and they're skinny guys. They're just like all over the place, bro'. Its crazy. **AA:** It sounds electronic. Don't they have a drum machine? **R:** On the recordings, I think it's a drum machine. But when they played live, the drummer from Power of Idea was the drummer from Gore Beyond Necropsy. Let me tell you man... Y'know that Power of Idea is a peace punk band, right? I found that really strange. But that's really cool, because its not surprising to find peace punks into extreme grind. There are no factions over there. If you're a good band, everybody's gonna come see you regardless of what style you play. That was the beauty of Japan and the beauty of the tour we did. We played with so many different kinds of bands and everybody was so totally into it. We played with straight edge bands, we played with grind bands. **M:** Everybody was there for the bands. Here, if they don't like the band, they walk out. There, they were there for every band. They aren't into factions, like they are here. A band will play here, and if they don't know 'em, then everybody will stand outside and then come back. **B:** But there's "gang" bands over there right? **M:** What? **R:** Yeah, but we weren't playing with that. **B:** Gang Bands. Like Rapes. **M:** Gang...? **R:** Bands that'll like... **AA:** Hook up. Hoody?! **R:** When we played our last show in Tokyo, there were members of Tetsuare there. They're a notorious Gism style band. **AA:** Yeah. Gism was their own gang. **R:** Gism's old drummer came and checked us out. We met this band called Accomplice, they're like Tokyo hardcore bad boys. The element was there, but we personally didn't really play with any kind of bad boy bands. **AA:** You play with those kind of bands over here anyway. **R:** We play with them here, but its like... what are they going to do us? Over there, you know, it was just a lot of fun and shit got crazy and everybody was having a good time, but was all really sane enjoyment. Y'know? Nobody was really going crazy like they do over here. **M:** Like karate chopping and all that shit... y'know what I mean? It was fun. You look in the audience and everyone... you could see they were having a good time. They were actually looking at the band playing, instead of at each other and kicking the shit out of each other. That was amazing. They appreciate the music. They were actually watching us. Some people were actually singing the lyrics. We were like, "Wow!"



drumming its chest



pulling up plants



slinging sideways

AA: What was the mix of the crowd like over there?

R: Well, basically, coming to our shows were just like straight up young kids, thrashers.

AA: When you say young... the same age you see here?

M: I'd have to say they were a little bit younger, maybe. I don't know. I didn't

see a lot of older kids. It's like here, you got a lot of people hanging out that want to be there just to show off that they're there. If a hardcore band is playing and they're not into hardcore, maybe they won't go in, but they'll hang out. In Japan, I didn't see any of that. Everyone was equal. Everyone was in the club and into the music.

AA: Do people have record tables set up and stuff like that?

R: No. It was basically... this is what happened. We saw posters and flyers and stuff of our tour at every record store we walked into. I mean walls full of posters. Not like one or two posters, but like thirty posters. A wall full of Disassociate tour posters. It made us feel great. We took a few pictures of one of the walls. The wall at Fandango, before you walk into Fandango in Osaka... **AA:** A store? **R:** No, it's one of the clubs. The wall next to them - a wall that was like 30 feet long - all it had was Disassociate posters and flyers on it! It was crazy. I shit you not, man, it was wild.

AA: As far as Japan goes, how does a band go about getting there?

R: When Jumbo contacted Yasuhiro Koketsu, that does Devour Records in Boston. Yasuhiro knew that I do shows at CB's and that I could hook up shows. So he asked me to hook up a show for Hellchild, when they came over here the first time. So I hooked them up a show at CB's, and they were also playing at Coney Island High. They played that show early and they played our show at night. It was a cool show. By the time Hellchild got on, the first time they played here, there was a lot of people and they checked them out and it was a great show for them. Then they came the year after that and... they came back with Multiplex the 2nd time they came. We were on tour, Disassociate, so we didn't play this particular time... but again, this was the second time I hooked up Jumbo and Hellchild with a gig at C.B.'s. So, we became really good friends. You know? I get a bunch of Japanese stuff from them, I send them a bunch of American stuff, and all this and all that. When our record came out, I just asked Jumbo, "What are the chances of Disassociate getting some kind of a tour out there?" We discussed the timing and all this and next thing you know he said "If you give us about 6 months, we will have you a good tour set up where you will come home with a little cash". So, our record came out and Nat Records, Frigidity Records, MCR Japan, H:G Fact and Boy Records... they all took loads and loads of Records and CDs off of us. So we kind



"YOU"



"DIRTY"



"BAD"



"TOILET"

of bombarded Japan with all our stuff. Jumbo said we just had to pay for our plane tickets and get there and they'd take it from there. Right when we got out of the airport, they were there.

B: With vans? **R:** There were three huge vans. **B:** Equipment? **R:** Equipment. That's another good thing about Japan... **M:** We just brought our guitars and our effects. That's it. **AA:** No heads? **R:** No. **M:** I used all of Corrupted's gear. **R:** And the clubs... **M:** And the clubs had gear. **R:** The clubs have their own gear, so if you don't have your own gear, they supply it for you.

AA: Tell us about the setups in the clubs.

R: Oh my god, the setups in the clubs. **M:** It was amazing. **R:** Everywhere you went, whether it was a small club or a big club. We didn't play anything bigger than a 300 capacity. Right when we walked in, man, we were treated like gods. The soundchecks were like mint. Mint! We have tons of live recordings and stuff like that from the board. It was incredible. Our first experience was the Shinjuku Loft in Tokyo with this woman who was like 4 foot 1. **M:** There were a lot of female sound people. **R:** Yeah, she was the soundtech. That girl, man, gave us the most incredible sound possible. Everyone is like totally involved over there. **M:** No sexists like over here. It's not even an issue. **R:** Women are involved at least as much as men are.

(Another pause in conversation leads to Ralph's next outburst)

R: I'm gonna tell you a bit of information now, that you gotta throw on there, Admiral Andrew. An interview in Monkeybite was inevitable, absolutely.

Pay close attention to what I'm about to say, and why we should have been in issue #1, or we should have slated even before issue #1 came out, to be in issue #1 when it came out. First off, the cover of our LP, what does it have on it? Matt? **M:** It has an orangutan on it, Ralph. **R:** OK, and the first track of our full length LP. Who is on that? Dr. Zaius of... **M:** Beneath the Planet of the Apes, thank you very much. **R:** Two

points scored, straight off, right there, straight off jump street, why we should have been slated to be in issue #1. **M:** And reason #3: I'm a pet owner and I actually own a monkey. No, I don't own a monkey. (Howls of derisive laughter) **AA:**

He's right here! (more hoots, chirps and guffaws). **R:** And furthermore, our #1 fan is in a band called Superchimp! **B:** Superchimp?! There you go! Good one. **R:** Some kid in Pennsylvania named Mike. Dude, he loves Disassociate. **M:** It's a link. There's an obvious link there. The guy's band is Superchimp. **R:** Yeah. I was like, "What's your band?" and he said "Superchimp". I was like "I gotta tell the Admiral that". **M:** One of my favorite old shows was Lancelot Link, Secret Chimp. Does that qualify?

AA: Did you see a lot of Hello Kitty stuff over there?

R: Oh my god... **M:** Not so much in... Well, we did see it, but... I mean... Man is the Bastard. We should talk about that. To say anything about Hello Kitty and not first mention Kenyon of Man is the Bastard would be criminal. We walk into his house... and this is a guy who looks like he could fuckin' rip someone's head off. **AA:** He's on the cover of issue #1! **B:** He's probably going to read this and go "I do?". **M:** Anyway, we go into his house and he has a shrine to Hello Kitty. We couldn't believe it, we thought he was pulling our leg. (See *Bastard Page for evidence*) **R:** Oh my god... it was this high, bro. **M:** Filled with stuff! **R:** Shelves of it. It was all over the floor, all everywhere. Everything is just Hello Kitty. **M:** When we went shopping, we went into the store and that's the first thing thought was "What are we gonna buy for Kenyon, man?". We see a million fuckin' things. **AA:** They had everything... **R:** Oh my god, yeah. **M:** Well, see the difference is that Hello Kitty here is not the same as Hello Kitty out there. Hello Kitty out there is the real deal. Here, Hello Kitty is in English. You don't want to buy a Japanese product here in America, what's the point? When you go out there, you get the real thing. **R:** Matt bought a ... **M:** AAHHP! There you go, there you go! **M:** I was looking for a lot of Godzilla stuff. **R:** Matt bought a lot of Godzilla stuff. I bought whole bunch of Ultra Man dolls and videos. **AA:** I'm into Voltron. Did they have a lot of that stuff? **M:** They had everything.



The best thing is that I didn't walk around with a lot of money. If I'd had a lot of money on me, I would have spent it all, bro. I would have spent it all. I was in a bookstore and I found a lot of books on Godzilla. I was trying to barter with the guy and he looked at me like I was out of my mind. Like "Uh... no". They were like 2200 Yen and I was like, "Can I get 'em for 2000 yen or something". He might as well have been like "(laughing) You stupid

American idiot, who do you think you are?" Y'know? So I was like "Oh well, whatever".

AA: So tell me about your American tour.

R: The American tour was just insane, man. **M:** Let's flip 180 degrees around and tell you about the American tour. **R:** First off, we were in a situation from hell, ok? **AA:** Didn't you have a van? **R:** We had four vehicles. Each rented. This is the way it first started: We had to drive to Chicago to meet our first ride. We had no ride, so we had to rent one. That's van #1. Then, our ride finally shows up in an R.V. He has a problem, because we're taking too much merchandise, too much equipment, too much everything. **M:** If you could picture this guy, he rolls up and we've got all our shit on the street waiting for this guy. If you could imagine a little cube and take a giant mountain of gear and imagine that all of this is going to fit into that one little cube. When he rolled up and opened the door he was like "aw, shit!" He couldn't believe we had that much stuff, but we fit it in. We didn't leave anything behind, as far as I remember. **R:** So, we overweighted the whole R.V., blew it out. OK? This was an R.V. that was already 20 years old. **M:** We busted the back seat, busted the transmission. **R:** We spent 2 weeks in that, OK? We missed like 3 shows because it would always break down. Then, we broke down severely in Nevada. Meanwhile, the shows are going alright. We're making like a little money for gas, but, y'know, it was insane. So we finally get to Nevada and it breaks down totally. We're stranded in the middle of the desert... **AA:** Is this guy driving you around a friend of yours? **M:** Yeah. He was a friend of ours. He IS a friend of ours. He was a friend of ours, maybe he still is a friend of ours, who knows? **R:** Yeah! He was a friend of ours and he still is a friend of ours. It was just unfortunate that what happened happened. It broke down and we were stranded in Mill City, Nevada. The cool thing about this tour... we stayed in like 5 different hotels. That was cool. We splurged. We had enough money to like stay in hotels and sleep and all that.

AA: Is it true that it's rough until you get out to California, for a band that plays like fast shit, and then when you get out to California, it's better?

R: Without a doubt. People were definitely more into our stuff when we finally got there.

B: You played Chicago, though, right? **R:** Yes, we played Chicago. Chicago was weird



throwing parts of plants



because the guy moved the venue like 4 different times, so by the time we actually played, nobody knew where we were playing and the turnout was a bit shabby. We played with some really good bands. Kenosha, Wisconsin was really cool. We played with Urban DK, and they're really good. **M:** Our first Chicago gig, when we played there the first time in like '93 or '94, that was really good. We played with Apostles on Strike, and with... **R:** No Hands Here... We played with like the Boll Weevils or some shit... We hung out with Dean from 10-96. We stayed at his house. That was really cool, 'cause after the gig in Kenosha with Urban DK, we went back to Dean's house and partied like hell, man. He lit up a pit in his backyard, and we had bought like 6 cases of beer or something like that and we just drank and he had a bunch of pot and all the kids that came had a bunch of pot. So we were lit up. It was all good from Chicago. Then we did Minnesota. We played the bomb shelter in Minneapolis. We played with Misery and it went off really well. It was really crowded, I couldn't even breathe. **AA:** Were people cool there? **M:** Yeah, they're really excited. **R:** Well, we played Minnesota before, so they know us there. That's like our second home. When we go there, we stay with Misery and shit. John Misery has like a little recording studio



standing erect

happening in his basement. He's upgraded all his gear. Probably the next time we go to Minnesota, we're definitely gonna do a little EP or something down there. The first time we went, we were gonna do a split cassette. We actually recorded stuff, but we were just partying and all that, you know. We got more into partying than actually getting the tape together. **M:** We wrote some stuff that first time, when we were in his basement. We were writing some stuff, but we didn't actually use any of it when we recorded, I think.

R: Minnesota is always good to us. Kenosha was good. Then, we started going elsewhere, but by the

time we got to Nevada and broke down, we were ready to kill. **M:** Everybody was a bag of nerves. Everyone wanted to kill each other. By the time we got to California... luckily this guy Kyle, who was a friend of our driver, came and got us. **R:** That's the third van! **M:** Which was like a miracle. He was a godsend. **R:** He came and we put all that gear plus all that merchandise, 4 members, plus the guy that was driving... 6 guys and all that gear and it fit! We went to San Francisco from there, left the RV in Nevada. We put it in the backyard



of some Pentecostals or something like that. **M:** In the middle of nowhere, man. **R:** Some big religious place. Then we drove to San Francisco. We went to Kyle's house. He hooked us up with some really good weed. We hung out there, I'm tellin' you man, we were hooked up. Then we rented a van from Kyle, 'cause he works for one of those Budget Rent-A-Cars. That's number 4. That's what we drove from California back to New York. It was all our gear, us, air conditioning, am/fm radio. Dude! When we drove through the desert from California back through Arizona and Texas and Alabama and all that... It was hot, okay, bro? It was 83 degrees at 2:30 in the morning in the Mojave desert, bro. Okay, man? All that was was nothing but heat. If we came back in that RV, man, we would have died. That RV didn't have no AC or nothing, and to open the window and just have hot air blowing in your face... **M:** These guys are working on the vehicle, like outside at high noon, man. Our driver was red as a beet. His whole body was red, man. Fucking scorched! **R:** Working on the van. **M:** Working in the boiling heat. Him and that RV, man. We went through so much stress. **R:** I think from California back home, it was definitely worth it. It was definitely an experience. **M:** We learned, man. **R:** The

first time we went out, we only went out for 2 weeks. Then, since our '93 tour all we were doing was like quick stuff on the east coast and we did that big Punks' Picnic a couple years back in Chicago, y'know, like a weekend run. We'd do stuff like that, but this was our second major tour. That's where it was happening. It was weird. We did the US for a month. **M:** We made a lot of connections, though. I mean, we met a lot of people, especially in California, that were really cool to us, you know. Just to hang out with Man is the Bastard, right there, was worth the trip to go to California, just to see them play. **R:** I felt like a real dick when we played in Los Angeles and we played with Noothgrush. I kept asking Chiyo, "What's the name of your band?" and she was like "Noothgrush!" and I'd go "what?"





"Noothgrush!", "What?!" We went back and forth like 4 times, until I finally pointed at her and just said, "Thank you to her band" Afterwards, she gave me a demo, and I was like "Noothgrush, Ohhh. That's how you say it" And it blew me away, dude. **M:** We played that tape a lot on the road, man, that shit is fat. **R:** We played that tape all the way back home, man, 2 weeks on the road. Noothgrush... **M:** And Gasp. **R:** Oh, Gasp! Much love out

to Gasp. They were great. We played with No Less, that was a really good show, man. Gasp, No Less, Noothgrush, and uh... **M:** Cluster Bomb Unit. **R:** Cluster Bomb Unit, that's right. We played 2 shows with those guys. They were alright, pretty weird, though. I find it weird that a band comes from out of town, hooks up a whole tour without a van or equipment... **M:** Or asking anyone. **R:** They assume that just because they're here, people are going to have that European hospitality and just give them stuff. **M:** Here's the best one: Somebody did this to me the other day and the guy from Cluster Bomb Unit did it. He came up to me and was like "Hi. I'm from Cluster Bomb Unit." I was like "Hey, how are you doing" or whatever. He was like "I want you to have my 7". I was like "Wow! That's really nice of him. The guy is giving me a 7", that's fuckin' cool as hell!" 2 seconds later he goes "Please, can I use your amplifier?" I wonder if there's a connection between you giving me your 7" and then two seconds later asking to borrow my amplifier. I don't know, that kind of pisses me off. **R:** Let's put it this way. We're 5 years old. In the beginning, when we first started, everybody was using our stuff. *Everybody.* That whole story gets real stale real quick. Especially when they blow your shit and they don't give you 2 red nickels to fix it. **M:** They're comin' from closer than we are. We're comin' from Brooklyn and they're from around the corner. And they don't bring their gear? What the fuck is that? **R:** People are just like that. So, we stopped loaning our gear. Okay? That's the bottom line. Too many times people have fucked up our shit and never gave us a red nickel for it. What are we gonna do? That money comes out of our pocket. A band that five years in the game don't have a pot to piss in or a window to throw it out of. So we're gonna have people fuck up our shit? C'mon, man. We're trying to sell T-shirts to finish a recording. We can't even sell a T-shirt for \$7, let alone get this recording finished. Why would we lend our equipment to a band that's gonna play just as hard as us and fuck up our shit. We just can't do it no more. We're a bunch of broke bastards. **M:** We rolled with everything out on the US tour. We brought so much stuff with us. We were definitely prepared. **R:** We still do lend our stuff out, but we definitely scrutinize who it's to. Bands that are down, all of us friends, we will never stop loaning our equipment. Don't be some Harry from across town that never even met us and say "Hey, lend us your equipment because we're playing with you!" That shit don't cut it, man, c'mon. We were punk rock 15 years ago. This is 15 years later.

B: So what happened to that RV?

M: We abandoned that vehicle. **R:** We abandoned it. We told RB

"We'll see you in 2 weeks". Its funny 'cause, right before that he was like, "No no no! I'll get it started!" We found out that he didn't get it started 'til a week later. That means that would have been 7 days in San Francisco doing absolutely nothing. **M:** We had already missed like 2 or 3 gigs. **AA:** In California? **R:** No, throughout... **M:** One in Colorado maybe **R:** We missed one in Kentucky that we were supposed to play with Hellnation. That was going to be our first show and I was totally stoked about playing that gig. Ken and some of those dudes hooked it up and we were ready for it, boy. To start our first gig playing with Hellnation? That would have been the jam! Our first 2 gigs totally fell through because of our ride. It was in Kentucky and somewhere else going up, on the way towards Chicago. In any case, we must have missed like five shows on our tour. **B:** How many shows did you play in California? **R:** Two. We played one in San Francisco at Epicenter and one in Los Angeles at a café. **M:** There was a third, failed gig. We were supposed to play with Dystopia and Man is the Bastard, but their landlady raided their practice space. So, they played, but we didn't get to play. **AA:** That was really cool of them to let you go on last! (laughter) **R:** Yo! Kenyon! We're going to bootleg this DAT we did from that show. **M:** Look for it. It'll be just another split. Split Wars! That's our new song. It's either going to be called "Split Wars" or "Split for Split". You think you got a lot of splits? Come back next year... **R:** That's directed at Kenyon. **M:** That's right. We got our

allies overseas, Agothocles, man. So, if we can't fulfill all of our splits, they're gonna help us out. They're gonna do it, and we're gonna put our name on their record. **R:** That's right. All hail the mighty Jan Fredericks. After we got the van in San Francisco, everything went great. About the only thing we were doing was terrorizing Joe. That's about the only thing we were doing for the next 2 weeks. **M:** There was some definite tension there. **AA:** Why were you terrorizing Joe? **R:** Well, Joe is our drummer. On our first tour, we terrorized Matt. But, this time around, we became allies and terrorized Joe. **AA:** You guys are like the stable members it seems like. Well, and the bass player too... **R:** Yeah, and Bones. Me and Matt have been in it for 5 years and Bones has been in it for four. Joe, at the time, man, it was... tension was high and anxiety and being in a





van with four dudes... **M:** There were a lot of factors, man. **R:** It was just so many different things... **M:** The blazing heat, the van breaking down... **AA:** It was just him? **R:** No, it wasn't just Joe. Not at all. **AA:** Is that why the song on that East Coast comp. is called "Spasitc Joe"? **R:** No, we wrote that... **M:** Yeah, that's about him! **R:** But he wrote that with us. It wasn't like no big deal. Its just another song about Joe smoking weed. **M:** And going spastic...

AA: Aren't all those songs about smoking weed?

R: Not all of them. We always try to... **M:** We don't have a new smoke song. **AA:** How about "Hello Vegan (Burp)"...(laughing). **R:** Well, you see, from that comp there, Admiral, no one sounds like Disassociate. And it ain't the recording. It's just the style, bro. Nobody sounds like us. We are the fucking uniqueness. **AA:** I think all the bands sound pretty different. **R:** Nah, man it's a bunch of blast bands. What are you talking about? It's just a bunch of blast bands doing their thing. I'm just saying how Disassociate approached that recording, y'know... **M:** Its funny, the review that we got in Sound Views. I thought that was like the funniest thing. "The whole record is good except for the Disassociate cuts, which are largely toss-offs." I was like "Oh, Okay, whatever." **R:** That was in Sound Views? I didn't hear that one. **B:** Here's that issue! **M:** I laughed so hard. We got a 5 page interview and a bad review. I love that! It says here, "With the exception of Disassociate, a band I've never taken to, and whose tracks are largely toss-offs..." **R:** Who wrote that? Lee? **AA:** John Dixon. **R:** Who the hell is John Dixon? **AA:** Some skinny guy. **R:** Some skinny guy? Yo Pally, I weigh 237, you skinny fuck. **M:** He'll toss you like a salad, punk! **R:** Talking about Sound Views, man. We have gotten such a great response from all the help that the staff of Sound Views has given us. **M:** Yeah, Lee was at ABC, when we played ABC like a million years ago. He was at all of those shows. He didn't just pop up out of nowhere like some other people who offer to sign us and they look like... **AA:** Me? **R:** No, not you. Black Army Jacket and Disassociate, man, we're gonna take over. You think Spazz was all great and blast and this and that? Yo, Chris, you got something coming to you when you come over to the east coast, all right? First off, my qualm is you ain't never invited Disassociate to be down with the Fiesta Grande. That's my first gripe, okay? Yo, we would close that show, baby, okay? Let alone try and headline or something like that. That's how much I wanna be down with that, but you ain't callin' us! Call us! We're there! **M:** People will be like "Man is the... who?". **AA:** Disassociate is the Bastard! **R:** It'll be Disassociate, Black Army Jacket, the Spank Your Monkey crew and, fuckin', The Admiral, bro! That's gonna be a household name, bro!



symbolical eating

(Alas, the tape ends, and is flipped. We find ourselves in the middle of the following dialogue...)

R: Dude, how come monkeys don't smoke weed?

M: Is that a riddle? I don't know, because... **R:** Does the government puts the monkeys to smokin' weed? **AA:** They do, man. **M:** Their paws are too big, they can't roll joints. **R:** They make 'em smoke pot? **AA:** You know what they do? They inject the monkeys with AIDS. They give 'em full blown AIDS and then they give 'em that shit to see if it cures their pain, to see if that's true or not. **R:** Ohhh. The government must be lacing their weed with so much pesticide and all that... **AA:** That's just the weed. The government does shit that... Anything you hear about, in general, that the government has done... just assume that they've been doing it for 10 years.

AA: Where the fuck is Bones?

R: I'm gonna tell you about that Bones dude, man. The guy in our band... Bones thinks he's like the next fuckin' uh... who's some like bass player extraordinaire kind of fuck? **M:** Rudy Sarzo! **R:** All right... **M:** He's gonna be like "What!?" when he sees that! **AA:** Les Claypool. **M:** Greg Lake. He's is like the Greg Lake of grindcore. **R:** On top of that, now, Bones is doing his noise trip, playing bass, and now he wants to do lead vocals. **M:** He's a whirlwind, bro, we can't even control him. He's, like, insane. **R:** I think Bones needs to like take a lude or some secanol or something. He started smokin' weed again, okay? He's really weird. Never has to pay for a rolling paper.



The artist formerly known as Bones
(photo by Justine deMetrick)



Always has the weed in front of him, man and sometimes he'll say yes and sometimes he'll say no. On the tour, we were smokin', man. When the shit hit the fan, Bones had to have a straight head, so he didn't smoke again. I was like "Dude, I'm going to drown myself in fuckin' weed after this shit!" I'm not gonna go straight through this tour. Bones is like tour managing...

M: He had to, 'cause he was Map Cardoza. Without him, who

the hell knows where we would have ended up? That guy can read a map in the dark! **R:** We had a good time throughout the US. It was a month. We came back for a week and didn't talk to each other. We didn't even meet in the airport, we just slowly showed up. Each one of us just came out of nowhere. **AA:** Oh, to Japan, you mean?

R: Yeah. **AA:** This was after the US tour? **R:** yeah. **AA:** So that was like the light at the end of the darkness. **M:** Thank god for that tour, bro. We were like "Yo, anything's gotta be better than this shit". We were so happy, it was great. **R:** It was cool, man. After a month of all the shit that happened: 4 vans, we were terrorizing Joe, our roadie was terrorizing Joe, everyone was at each other's throat. I had to eat 4 grams of chronic when we got pulled over. This redneck cop thought that our roadie was smuggling Mexicans in his RV. **AA:** You ate it? **R:** You're goddamn straight I did. **AA:** How much was it? **R:** It was four

grams! I got so stoned and tired. I just went to sleep. **AA:** Did you get sick? **R:** No, I didn't get sick. **M:** We need to have some secret hiding place. Lead lined anvil cases or something. **AA:** Put it in your amps. **R:** Nooo... **M:** Monkeybite readers! Can we ask that? If anyone has any ideas or

knows of any special stash places or any clues to transporting herb, hook us up!!

AA: Okay. One last question. If there was a Disassociate movie, who would star in it and what would it be about?

R: A Disassociate movie starring Harvey Keitel, Al Pacino, Robert DeNiro, Joe Pesci, Biggie Smalls, if he was alive. **M:** Biggie Smalls would play Ralphie. **B:** You'd be Paul Schafer! **R:** Paul Schafer as Matt! The whole Wu-Tang Clan. It would be the white man and the black man finally got to be friends and started disassociating everything in life. The Wu-Tang had the power and Harvey Keitel and the associates had the knowledge. They merged together and took over. Everybody, man. They just started disassociating themselves from humanity and



starting their own race or clique and then everyone who wasn't down with them got exterminated. Who would play me? **M:** Biggie! **AA:** No, not Biggie Smalls. **R:** No, and not Denzel Washington or Wesley Snipes or none of that. **AA:** Ice T? (laughter) **R:** B. Real from Cypress Hill! He plays me! They gotta fatten him up and give him a wig of dreadlocks. He's got that Latino accent going, y'know? **M:** If we had the movie, we could put out a fat soundtrack out. So the movie wouldn't even matter, as long as we had a fat soundtrack. **R:** On the Spank Your Monkey label, a subsidiary of Monkeybite! That's the deal.



Disassociate Discography:

Murder the Mind 7"

(Splifford Productions, 1994)

Controlled Power 12"

(Devastating Soundworks, 1995)

Compilations:

Fukt Az Punx (Squat or Rot, 1995)

Fucking Noise Terror (Sound Pollution, 1995)

Painkiller (Devastating Soundworks, 1996)

Nothing's Quiet on the Eastern Front
(Reservoir, 1996)

Contact Disassociate via Devastating Soundworks (see ad)

CAPITALIST CASUALTIES

Few of the bands that pioneered modern hardcore are still around to tell the tale. Capitalist Casualties could very well be the longest standing band of the modern age. Interviewed by Leia Organa on November 20, 1996, the week of their 10th anniversary, the band lets us in on the secret of their longevity.

L: Before we start, would you mind introducing yourselves and telling us what you play?

J: Sure, I'll start. I'm Jeff, I play bass and I sing, sort of. **X:** Max, and I choke, bad. **S:** Shawn, vocals. **M:** Mike, guitar.

L: I can't believe this is actually your 10 year anniversary!

J: Yeah, almost within the week...

L: How did you guys start 10 years ago?

J: Well, me and Shawn started the band with 2 other guys named Arthur and Matt. Mike joined the band in 1990 after we booted out Arthur because we weren't doing anything with him and all we'd recorded were a bunch of bad demo tapes. Matt recently left the band this year, and Max thankfully joined in, so we're gonna keep doin' it. Basically we just knew each other from school and stuff. I'm almost 30 now, so school is long by.

L: Didn't you guys actually start out doing old metal covers?

J: We didn't do covers. Me, Shawn and Matt played in a band called Mutilated Souls which was like death metal type stuff. That was in 1985 or '84, though. Basically, the 2 guys we played with were a bunch of jerks. So we said, if we ever quit this lame metal band we're gonna start a punk band, so that's what we did.



Jeff at Gilman March 1, 1997 (photo by Super Urine Monkey)

L: Back then, I remember from Gilman, it seemed like just a couple bands within... I don't want to say genre, but a lot of bands back then that played Gilman were more... not poppy punk, but you know what I mean. Discrepancy wasn't even allowed to play at Gilman because they said they were "too metal".

J: Well, that's stupid, now look who's playing there. There's metal bands galore playing there. **L:** You guys have come a long way. **J:** We're just trying to get ready for Fiesta Grande this year. Build up our stamina... Max.

L: Have you always played Fiesta Grande?

J: Every one. **L:** Just you guys, or have Man is the Bastard played every one, too? **M:** Yeah, they've played every one.

L: What happened to Matt?

J: He just got tired of doing it, it seemed like. He just had no energy and moved out of the area. He pulled a lot of personal stuff, a lot of stuff I'd rather not get into. Basically, it was a mutual parting, I guess. **L:** Has he joined another band or anything? **J:** I don't think so. I haven't heard from him. Last I heard he got hit by a muni bus in San Francisco.

L: So, Max, how do you feel about playing for Capitalist? How did that come about?

X: Well, we were throwing around the idea of either jamming in

a new band or doing something. They just kind of asked me, and at first I had reservations because Matt is probably one of the best drummers I ever heard in hard core. Filling his shoes is just not possible, but I guess I can put my own fingerprint on it which means a little cutting back on the speed in the rolls and especially the double bass but... its an honor, and also we've been friends so... practices are fun. There's no pressure and everybody's just kind of having a good time. **J:** Which is a lot different than it was. It was just stress building and a lot of whining and stuff, a little more tense. So its a good thing that this happened. Like Max said, we didn't know if we wanted to keep the name or what, so we just asked him if he wanted to join and like he said, he was all "uh... uh... uh..." But we talked him into it. **X:** I was pretty choked up. Also, I'm totally happy with the new songs we've written, too. **J:** You can tell we play those a lot better than we do the older stuff. **X:** Its a lot easier as a drummer to play the stuff that you put the beat to. You hear something going in your head as you're playing, if its another drummer especially hitting hard and going fast, and what's coming out of your fingertips and what's going through your head are 2 different things.



Shawn at Fiesta Grande # 5 (photo by Alex)

L: Are you going to try to learn all the old songs?



X: Well, we've got 17 now and we're gonna learn a couple more... **J:** We're trying to concentrate on writing new stuff and put some new records out, since basically all the old stuff is out of print. We do have a split with Stack from Germany coming out in December, and that will be Matt's last recording with us. Stack is great. They dominate. **X:** Their drummer rules. **M:** Then we'll just move on to some new stuff, y'know. We've got a bunch of new songs. **J:** We've got a ton of offers, but we've only got how many new songs...? We can't really commit to anything. This is only about the 6th or 7th time we've played together at all.

X: This was the first time I've actually played with them on my own drum set. Thanks to Joe for letting me use his set to practice.

L: So, you 3 are from Santa Rosa, and Max is from...

J: Originally, sort of. Now we all live in different places. Me, Mike and Shawn all used to live in Santa Rosa at the same time at one point years ago. **M:** I moved there for a couple of minutes. **J:** I'm from Santa Rosa, Shawn lives in Petaluma and Mike lives in Vallejo, which is where we practice. Max lives all the way down here. **L:** So everyone has to drive? **X:** Its about an hour and 45 minute commute both ways. But its cool. **L:** How often do you practice? **J:** Once a week, every Sunday, except that we got messed up this last 2 weeks, which might attribute to our sloppiness... **X:** Its pager wars part 2. **J:** We're big rollers...

L: Would it be possible for you guys to name all your releases?

J: If you had a pen, I could write them down and I'd remember all the

ones I already said. We've got 3 full 7"s. Art of Ballistics on Slap-A-Ham, Disassembly Line, that's the LP... **X:** There's a track or 2 on comps! **J:** Oh man, comps? If you want comps, we're gonna be here all day. We did 3 7"s, one a live one on a Japanese label called Vibrator Records, and 2 on Slap-a-Ham, "Art of Ballistics" and "Raised Ignorant". We did one full LP, "Disassembly Line", on Slap-A-Ham. We did a split LP with Man is the Bastard on my label, Six Weeks, and we split it with them. We did splits with who, now? Discordance Axis, The Dread, MDC, Slight Slappers, Ulcer. The one with Slight Slappers was on MCR from Japan. **X:** And the double 10" on Wiggy... **J:** Yeah, with Cripple Bastards on Wiggy Records. I know I'm missing one. I always do. **L:** And you've been on about how many comps? **J:** I don't know 10 or 15. Maybe 20. That's a big guess. **L:** 10 years is a long time. **J:** We didn't start putting them out until the '90s. All we did were bad demo tapes in the early days. **X:** I actually like the demos, just for the record. **M:** "Slap" was a rad song. **L:** Are you ever going to release the demos? **J:** No. No way.

L: How many tours have you guys done?

J: We toured the United States for six weeks in '92. And we've done little jaunts down to L.A. and Phoenix and Washington. We're trying to go to Japan this summer. In June. Late June. That's what we're shooting to do. So, we're saving our money.

L: You have a label, Six Weeks and Max has a label, 625. Do either of you have a label?

M: No. **J:** We could label





Mike at Gilman February 1996 - photo by Matt Average

them something, but we can't say it on the air. **X:** Mike and I were talking about going in on a Benumb 7", maybe. **L:** Oh yeah, didn't you start Benumb, Mike? **M:** No, I just played with Pete because he needed a guitarist and they were going in to record, so I told him I'd do it. I learned the songs in, I think it was one practice, and I went in and recorded with them. He's a really cool guy. Benumb is a good band. **X:** Pete rules **J:** Pete's really cool. **M:** I like Benumb a lot.

L: Were you in Short Hate Temper?

M: No **J:** Everyone confuses that **L:** I'm really confused **M:** I was on The Gaia's album cover, though **J:** I was the dumb MC on the live Gaia 12" and I sang the chorus to "Push". We love The Gaia. **L:** Weren't they supposed to play tonight with you guys? They're not coming 'til March now? **J:** I guess. **M:** They're gonna come out for a little longer **J:** Which is good. **M:** They just couldn't do it right now because of their schedules. **L:** Are they going to tour? **M:** Yeah. I think they want to go to the east coast and play with some suckers like Drop Dead or something. I'd like to drop them off a building.

L: So what other bands have you guys been in?

J: None. Except that lame death metal band we talked about. C'mon Mike, you were in a Santa Rosa

band. **M:** For about 9 months. We sucked. **X:** You were in Schizo? **M:** I wasn't in Schizo, man, shhhh.... **J:** Max is now out of the band. We're gonna get a robot to play drums. **L:** So you guys have been pretty faithful to each other... **J:** Yeah. We haven't even got into like a yelling match or anything in all these years. **M:** Mostly because we're all afraid of Jeff. He's bigger than me. **J:** They're just afraid to hit a guy with glasses, that's all. **L:** And we all know that Max has been in Spazz and Plutocracy... but this is a permanent line up for Capitalist Casualties now, right? **X:** Yeah, as long as there's no pink slip sitting on my seat. **L:** Is Spazz going to continue? **X:** That's kind of up in the air. Chris is moving to L.A. and its kind of tentative. We're going to do more recording. A 7" and some other stuff. So we're still going and Capitalist is going. And Corpse Eater, San Jose grind core is going. **M:** We should do a Knuckle Therapist/Corpse Eater split. **X:** Yeah, or what was yours? Mutilated Souls? **J:** Yeah...

L: Do you find it odd that most of the bands that started when you did aren't around anymore?

J: Very much so. I can't think of too many that are still around. It's pretty weird. Most of the bands we played with back in the '80s are gone. We're the only ones left. **X:** Honestly, that's how we hooked up, 'cause I met Mike... **M:** Through Schizo! **X:** Through A Waking Death! That was what 5 years ago? Maybe longer, more like 6 or 7. There are plenty people that dropped off since then. You start recognizing who's genuine, who's got true love for the music in fast core. You gotta keep in contact and stick together or whatever. **J:** We're trying to.



Max's live debut at Fiesta Grande # 5 - Photo by Jersey Jen

L: So who are your influences?

J: Ugh, that goes back to the early days. **S:** Back to early D.R.I. **J:** Early MDC, Dr. Know... any old UK peace punk band like Rudimentary Peni and Crass and Subhumans. All that stuff **M:** And Crossed Out and No Comment. **J:** Yeah, the new wave that came through in the early '90s. They totally inspired us just by being there. We didn't know there were too many other bands out there that played... We're pretty isolated up north there and most of the other bands we played with were just local bands most of the time, so it was fun to go down to San Diego and finally play with those guys and hang out with them.

L: I'm sure a lot of bands list you guys as an influence. Do you get a lot of mail from Europe and Japan?

J: Yeah. Europe, Japan and New Jersey. A lot of people from New Jersey. We're big in Jersey. They dig us for some reason **M:** Richard Bay never wrote us, though. **L:** Who's Richard Bay? **M:** The Richard Bay show... That guy is something else. That guy is like the Ronald McDonald of talk shows. They always have stuff like "Queen of the Trailer Park" on there and stuff. **J:** We get a lot of Japanese bands that write us that say we totally influenced them and want us to come over there. The band Toast did a cover of one of our songs on their new CD. That was weird. We've never had anyone cover us before.

L: When you guys go there, its going to be crazy. I'll bet everybody's going to be stoked!

J: That's what we hear. We don't really know our way around the Bay Area, let alone Japan. It'll be an adventure, no doubt. **L:** Are you going to go there with another band, or by yourselves? **J:** It would be wise just to go it alone and cut our losses. When Hellnation went over there, they blew all their money on booze, and then found out they didn't have to because after the show they always went to a party and

got loaded anyway. So, we'll try not to spend our money on that. We've got friends over there who have offered to show us around. People that have come from over there and hung out with us over here. So it'll be cool. **X:** We should definitely take some time, a few days off, to see the sights... **J:** And blow money at record stores. **X:** yeah. I'm gonna have 2 grand worth of records down my pants at customs...

L: A lot of bands go there and come back



Shawn at Gilman March 1, 1997 - photo by Super Urine Monkey

with money and stuff.

J: Yeah, that's what we hear. We're not expecting anything. We're not going to go over there... like we heard some bands went over there and complained about money the whole time...

M: We won't mention any names like Drop Dead. **J:** or Recharge. But that's just what we hear. It's all innuendo. In their end-o. **X:** Their people are going to contact our people. **J:** Yeah, we'll have a battle over the internet or something, it'll be cool.

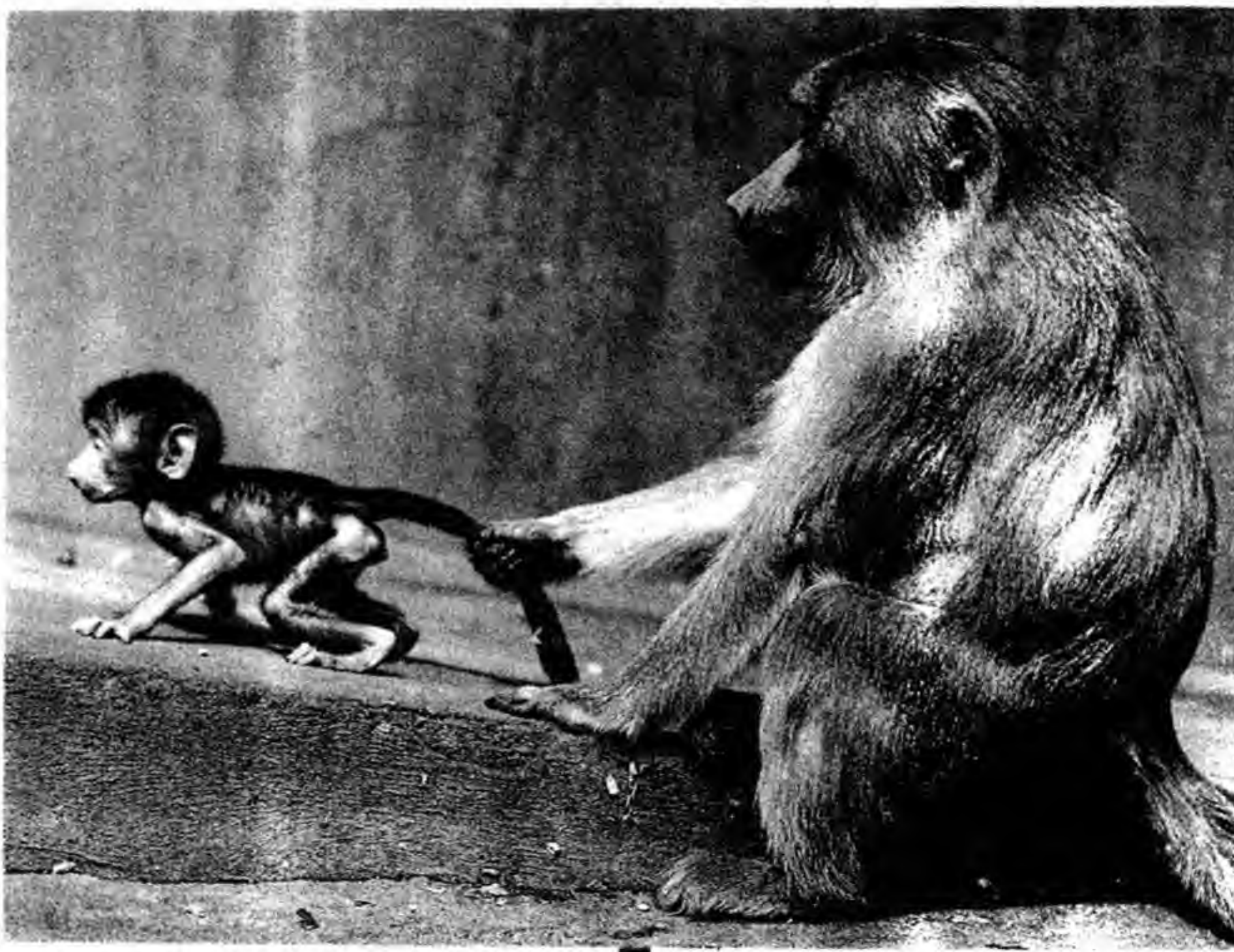
L: So you guys went on tour with The Dread, didn't you?

J: Yeah. Six weeks of pure hell. **L:** Athena from The Dread does the label Six Weeks with you, right? **J:** Yeah, we started with The Dread/Capitalist Casualties split and now we're up to our 16th release or something like that and it doesn't look like its gonna stop. We're just gonna keep doin' it. There are so many good bands out there. I know Max feels the same way about giving new bands, especially local unheard of bands, some credit. There's a lot of bands that deserve vinyl that never, ever get it. **L:** What's your most recent release on Six Weeks? **J:** We just did a 10 song EP by a band from Finland called Harsh. Its pretty much just Crossed Out worship. We did some local



Jeff at Fiesta Grande #5
(photo by Super Urine Monkey)

bands from Sonoma County, Mickey and the Big Mouths and the Process, we did a split with them. Other than that, we're doing that Capitalist/Stack split and a comp and that's really the only plans we've got. **L:** Who's on the comp? **J:** A bunch of bands no one's ever heard of. A lot of bands from down here, actually. Korrupted Peasant Farmers, Red # 9 and Apeface are all on it. And a lot of bands from back east, and a lot of bands from down south are on it. There's 27 bands on it, it's a lot. We each did a side. Athena did a side and I did a side. I don't think I got a song over a minute sent to me. **X:** That's a good idea, having 2 different people do 2 different sides.



That's cool, it just gets tighter that way, too 'cause you just end up playing them over and over again. **J:** Which we've got to. **X:** Yeah, this wasn't too bad for being after only 5 or 6 practices, but there's a lot of room for improvement. Especially being a fan of the old Capitalist, when it was at its peak of being tight... I've got a lot of work to do, but I'm down. **M:** The new songs are coming out pretty good, though. **J:** We'll have new songs to bust out with at Fiesta Grande. We'll be better, really.

L: How about 625? What do you have coming out? I guess you just got El Guapo out?

X: Yeah, but that kind of got all mixed up. The guy from Same Day hasn't been sending the records out to the bands, which was his responsibility because he deducted the number of copies that were supposed to go out to all the bands from what everybody paid for them and he's turned out to be a really big flake, so don't send money to him. Its available through Vacuum for a very short time, because he's got 80 of them, but he's seriously the only one who's got it, so those 80 are going to go quick. After I erase that from my memory... it was kind of a lesson on how not to deal with people that are kind of sheisty. I'm



going to do a skate comp. with Pessimiser. Its going to be 5 minutes from each band and its Despise You, Charles Bronson, 97A, Unanswered, Asshole Parade and Spazz. Its going to be a 12" comp. and its going to be like my first real pro release, like sealed covers and shrink rapped... **J:** ooooh.. **L:** Wow! **X:** All that corporate stuff. I want to do 7"s from all the new bands around here, though. I want to do another Utter Bastard 7", a Benumb 7", Agents/No Less. Just everybody.

L: Do you guys have any upcoming releases besides the Stack split?

J: No. Like I said, we've had a lot of offers, but we have to come up with the material. We're not quite as efficient as Spazz was in their day. If Max can bear with us, we move a little slow writing riffs 'cause we're old **X:**

L: You guys are playing kind of early on the bill, this year.

J: Yeah, which is good, because we have no idea how long our set is going to be. **M:** I'll probably tell some jokes. **J:** Last year we played last and we were scared to death that no one would stick around and watch us. But, amazingly, they did. **X:** I think its because there are so many out of town bands this year. Also, its like Fiesta is pretty big, now. I think people just go, no matter what bands are playing and stay for the whole thing. It doesn't matter who's playing, its just Fiesta itself. **J:** Yeah, gathering. We love Chris.

L: Can I ask you, Max, how the Spazz show went down in L.A. last week?

X: Oh, man. I can't even... We've got some good bands around here and everything and we're starting to get a pretty solid hardcore scene, y'know, where there wasn't one before except for a few loners like Capitalist. But going down there and seeing a show that was sold out, all ages, \$5. People were drinking outside, but nobody was sweating it. There were no fights, no bouncers and every band ruled. Everybody. Bad Acid



Capitalist Casualties at Fiesta Grande # 5 (photo by Admiral Andrew)



One of Max's first practices with Capitalist Casualties
(photo by Matt Average)

Trip, Gasp, Lack of Interest, Excruciating Terror. We played and people went off. It was the first time that happened. I didn't know how to react. I was almost like embarrassed, like I didn't know what to say. **L:** Was that the first time Spazz played down there? **X:** yeah. **L:** So they were just waiting. **X:** They're just starving for out of town bands, man. If you got a record and you know some people down there that have it, then the word is out. If someone puts your name on a flyer and your record is carried by Pessimiser or a couple of stores, then people are going to go. And they're starving for it and they support the hell out of it. Unlike some of the scenes up here where its so

divided... At the show down there I saw total Earth Crisis X wearin' straight edge guys, I saw like total Hispanic death metal dudes, I saw Sui-Psychos that are still around. I saw just like dirtheads and crusties and everyone was chillin'. Everyone was totally talking and mixing and everything. I think like Gilman and just the scene in SF have gotta take a lesson, 'cause we're kinda pampered, 'cause we have a lot of shows and once the shows are gone, its gonna be like how L.A. is where people are just starving for a show. **L:** Yeah, people take it for granted.

X: We should go down there, man. **J:** Yeah, I remember, years ago we played down there and there was like nobody there. And it was us, Man is the Bastard, Crossed Out... I can imagine what that show would be like today from what Max was saying... Lots of people like it now where I can remember when nobody liked it.

L: Thank you so much for coming and playing tonight. Your 10 year anniversary here is such an honor. Hopefully, we'll hear 10 more years of Capitalist Casualties...

J: We'll shoot for it... if I'm not dead before I'm 40! **X:** Thanks for giving me a gentle debut. **L:** That was a great debut!! **J:** Really, though, thank you a lot. **L:** Thank you!

Capitalist Casualties Discography

(Undoubtedly Incomplete)

- "Art of Ballistics" 7" (Slap-A-Ham, 1991)
- Split 7" with The Dread (Six Weeks, 1992)
- "Disassembly Line" 12" (Slap-A-Ham, 1992)
- "Raised Ignorant" 7" (Slap-A-Ham, 1993)
- Split 7" with Discordance Axis (D.A., 1993)
- "Live Butchery" 7" (Vibrator, 1994)
- Split 12" with Man is the Bastard (Six Weeks, 1994)
- Split 7" with MDC (Slap-A-Ham, 1994)
- Split 7" with Slight Slappers (MCR, 1994)
- Split 7" with Ulcer (Six Weeks, 1995)
- Split 7" with Stack (Six Weeks, 1996)
- 74 song compilation CD (Slap-A-Ham, 1997)

Some of the Compilations:

- "Son of Bllleeeaaaarrrrggghhh" 7" (Slap-A-Ham, 1992)
- "Fear, Persuasion, Violence, Obedience" 2x10" (Wiggy, 1994)
- "No Desire to Continue Living" 10" (Re-Education, 1994)
- "Close Your Eyes and See Death" 7" (Re-Education, 1994)
- "Cry Now, Cry Later" 2x7" (Pessimiser, 1994)
- "Snarl Out" 7" (Slightly Fast, 1995)
- "Pigs Suck" 2x7" (Clean Plate, 1995)
- "Living in Fear" CD (Ransom Note, 1996)
- "No Royalties" 12" (Bad People, 1996)
- "Start A Riot" 12" (Clean Plate, 1996)



Mike at Gilman March 1, 1997
(photo by Super Urine Monkey)

VACUUM

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I only admire a few people in hardcore and Timojhen is one of the few. He runs his mail order with honesty, integrity and respect. Plus, his dog Molotov rules. I hope you understand what we mean. You will.

AA: Give me a little history about how you started and why you started.

TM: In June of '94, I was working at Epicenter and there was this huge blowout at Epicenter, and I really was pissed about how it was handled. So, I ditched out of Epicenter. **AA:** Was this the blacklist thing? **TM:** No, it was a situation where these people came in, fucked up the store, spray painted a bunch of shit and destroyed a bunch of records and stuff. The people who were working at the store, the bulk of them, everybody except for me and one other guy, wanted to invite these people who had just fucked up the store to one of our general meetings to explain why they fucked up the store, to give them a platform. Like, "You come in and trash what we built, and you deserve that we should listen to whatever your bullshit cause is". I was mad, so I quit. I mean, it was kind of building up... **AA:** Nobody would go along with you on it?

TM: Well, I'm not very good at working in collectives that are that big, like 40 people. I'm too head strong a lot of the time.

AA: You ride a motorcycle, so that indicates you're a loner right there. **TM:** Yeah, I guess. So, I quit, but I wanted to do something. I still wanted to stay involved, but I didn't know what to do. I was kinda frustrated with the way foreign records were handled in the U.S.. I didn't think they got enough attention or enough props. So, I said, "Fuck, I'll just do a mail order", figuring I'd have a couple of boxes under my bed or something, like it would be no big deal. So, for the first 6 months or so Vacuum was a foreign only. I was only doing foreign stuff. It was just kinda through people I knew over seas that



Timojhen was a lonely boy, with only records for friends. photo by Cynthia Connolly

I'd met from working at Epicenter. Gradually, its just gone crazy, and now its where it is. **AA:** You never thought you'd get this far... **TM:** I had no idea. I didn't really ever intend... I probably should have guessed it, since I don't tend to do things half way with anything. But, I certainly didn't intend to be doing this much.

AA: Do you like doing it?

TM: Well, Yeah. I'd quit if I didn't. That's probably the reason why I don't ever want to make a living off of it. I have the freedom now, that if it ever becomes a total drag or whatever, its not like I gotta pimp shit to pay my bills. I work a day job so that I have that freedom. So, if I make a mistake and buy something that's shitty, I don't feel obligated to say that its decent or say that its alright because I need to sell it to buy dog food.

AA: You pretty much get what you like, right?

TM: Yeah. That was kind of the whole point. The freedom of moving from somewhere like Epicenter, where it was a collective and I had to be mindful of what was

best for the collective, to something like Vacuum, which is totally ego driven, was just... you know what I mean? Its just the shit I like. Well, with some exceptions. There are people who I believe in and want to support, most notably a lot of the really slow stuff, like Grief and stuff, where often times the people putting it out, or the people in the bands are friends or people I really like, while I'm not a fan of really slow stuff, I'll support them because I think what they're doing is cool.



Timojhen writes a letter to Monkeybite, begging to be interviewed in a rental car outside of Fiesta Grande - photo by Cynthia Connolly.

AA: That's really cool. Even if your whole stance on Vacuum is "Only stuff I like" and you still make exceptions to it, on a personal level, its not just categorization of music, its unity.

TM: Yeah. For a long time I carried a lot of garage shit 'cause I like it, but over the last year or so I've quit, 'cause it just doesn't go anywhere. I don't have time to push it as much as I should. **AA:** That's not really for the mail order crowd anyway, right? **TM:** Yeah, which is cool. Vacuum seems like it kind of has its own mind in a way, where I can force things through it but a lot of times they just sit there. **AA:** I think that with the stuff you mainly distribute now, I think what really works is that this scene is more a community where people trust mail order. They use mail order as a means to get most of their records. **TM:** Yeah, that was why I wanted to do a mail order. I grew up in a town of 10,000 people and all of the records I got when I got into hardcore were by mail. That's part of the reason I don't do wholesale. I don't do any store sales or that kind of shit. If somebody has a store that's looking for that kind of stuff in their area, they are already eons ahead of a lot of the people who I do sell stuff to, who live in little shit heel nowhere towns. I've always felt more obligated to try to do things for people who live in like Dekalb, Illinois, where there's nothing and its not like there's a lot of shows or whatever. **AA:** Getting the new Vacuum catalog in the mail is like a big deal. **TM:** People definitely seem to appreciate it, so it goes both ways.

AA: I want to talk about computers a little bit, because I know you're into computers and you kind of rely on computer to do Vacuum, too. You're on the internet, you have the catalog. I know a lot of people must order off of the internet.

TM: Yeah. Its an amazing thing. That's one of the cool things about the internet. Its maintained by this guy, Ted Wong, in Canada. I have very little to do with it. I don't know anything about html or setting up web pages. I wouldn't have any time to maintain it if he wasn't willing to do it. Its cool, 'cause once a week I send him the new catalog and as soon as he has time he updates it or whatever. Its been the biggest help for people overseas, 'cause if they want our catalog, they're lookin' at like 3 weeks for them to send me the money...

AA: Its like 6 weeks!

TM: It's a while, yeah. Just on the informational level, for them being able to look at something that's only a couple days old or a week old. There's a huge advantage to that. **AA:** Keeping that in mind, do computers scare you at all? Technology scares the fuck outta me. I'm scared of what the capabilities are in a negative way. **TM:** I think for me, one of the general things, is not to fear things. To me, it's a respect thing. I respect computers and I respect guns. I don't fear them. There's nothing to fear about anything. Things have different capabilities, and I respect that. **AA:** Anything humans control, I fear.

AA: If you're not comfortable talking about it, that's fine, but I wanted to ask you about the IRS thing...

TM: Once I understand it better I kind of want to make sure that information is available. Essentially what happened was when I set up Vacuum, I set it up as a legal thing. I wanted it to be legit so that years later I wouldn't be hit up for a bunch of taxes. Its scary stuff. A lot of people don't think about it within punk, or whatever. Neil (Tribe of War) got audited, he got fined a bunch of money. I've know other people, who've had things like pressing plants, who had their records seized, so that the IRS could figure out how many records they pressed so that they could tax them off of that. Which is fucked up. So, Vacuum is a legal business, and in April ('96), I got a letter from the IRS saying "You've been selected to be audited". The whole time I've been doing it, I've paid an accountant to do my taxes because its complicated. I didn't want to fuck it

up and I figured that, without knowing what I was doing, either I'd short myself, and not deduct things that were reasonable to deduct, or I'd just totally fuck it up and kill myself. So I got this letter in April and I went through it. Initially, the fine was huge, and I kept fighting them and the fine got smaller. I kept fighting them. 90% of the reason I was fighting them was just out of spite. I didn't really think I was going to



win or anything. It's the fucking government. Eventually, we got it to where... I think she was pretty fed up with me, because I would do things like... I'd send them in all the paper work, 'cause they would ask for these continuations. So, I'd send 'em in all my invoices or whatever, then I'd give her like a week and then send them one more. She'd have to re-do everything. I'd go "Oh, I just found it, sorry". I just tried to be a pain in the ass. I figured that if I'm going to pay them all this money, I'm going to get my money's worth. Eventually... well, we didn't make a truce, but she was like, "Alright, we'll give you this, but you gotta pay this and this and this". I was like "fine". I didn't end up coming out that bad. At its worse it was about \$3,000, and I ended up paying about \$600, which I'm fine with. It sucks to give the government any more money than I already do, but...

AA: Did a lot of the labels support you through your hard time?

TM: Yeah, I've always been really honest with people about not being able to pay or whatever. For a while I was scared that they were gonna ask for the \$3,000. That's not the kind of money I have lying around. The labels were really supportive. **AA:** We got free T-shirts! **TM:** Yeah, once I found out it wasn't going to be that bad... Max and I had made these T-shirts

AA: Global Thrash Smugglers!! That's great! **TM:** It says Vacuum on the front, and then on the back it says Global Thrash Smugglers. Max helped me make these shirts, then it was something I did for the labels that had helped me out. Part of the original reason I started Vacuum was that I wanted to continue dealing with the people that I'd grown to know through Epicenter. **AA:** Its easy to lose touch

with people. **TM:** Especially the over seas people. I have an easier time dealing with people on a regular basis if I have a business reason, which seems kind of fucked up but, that's how it is. I'm not really good at pen-paling and stuff. At least now, that's the stuff I do last, which means I'm always way behind on it. There's an extraordinary number of cool people involved now who are making things happen. Those are the people I like to continue to deal with.

AA: I wanted you to talk about your dog a little bit. The most amazing dog in hardcore!

TM: My dog is my hero. His name is Molotov and he's got a totally different take on life than me. He's always mellow. He's all right with just about anything. He's wicked friendly. He doesn't like cameras, but everybody's got their hang-ups. He doesn't like getting his picture taken, but he's wicked social. Its fuckin' crazy, 'cause I'll walk him and people I don't even know will be like "Its Molotov!". I'll be like, "Cool, yeah, who the fuck are you?" I'll be walking him in



Molotov, the most amazing dog in Hardcore, unusually awake - photo by Cynthia Connolly

neighborhoods outside of the Mission and people will be like "Is that Molotov?" and I'll say "No, its not" I don't know who the fuck you are, I'm not going to tell you. He's definitely a hero. Its good too, 'cause he's good at preventing me from sinking into a cycle where all I do is work, 'cause he'll get bored and come over and nudge my elbow and bring me his toys. He's like "We're taking a break now, bitch!"

AA: Tell us about your awesome house. You live in the radest apartment I've ever seen.

TM: I'm making up for lost time. That's what someone told me the other day. I grew up in a trailer park. Martin and I... there have been a ton of other people through there, but the 2 of us have been there for like 3 years now. Places in San Francisco are really hard to find now, there's like a really low vacancy rate. The shit's become really expensive, even with rent control... (At this point, Jon Chang walks by the car) Hey Jon! (no response) I kind of wanted to meet him. **AA:** No you didn't. **TM:** Oh, well. What were we talking about? **AA:** Your house. **TM:** Oh yeah. In June, Vacuum took over one of the bedrooms, 'cause it was a 3 bedroom flat. We decided it was just going to be the 2 of us and the dog. At that point we were like, "fuck it, its just going to be us". We had this stoner guy in there before, who would smoke whatever and fall asleep. Medicate himself with all this shit and then doze off everywhere, and spill a bunch of shit. He was just trashing the place.

AA: The premise of this 'zine is pretty much Human Atrocity, Planet of the Apes and monkey stories...

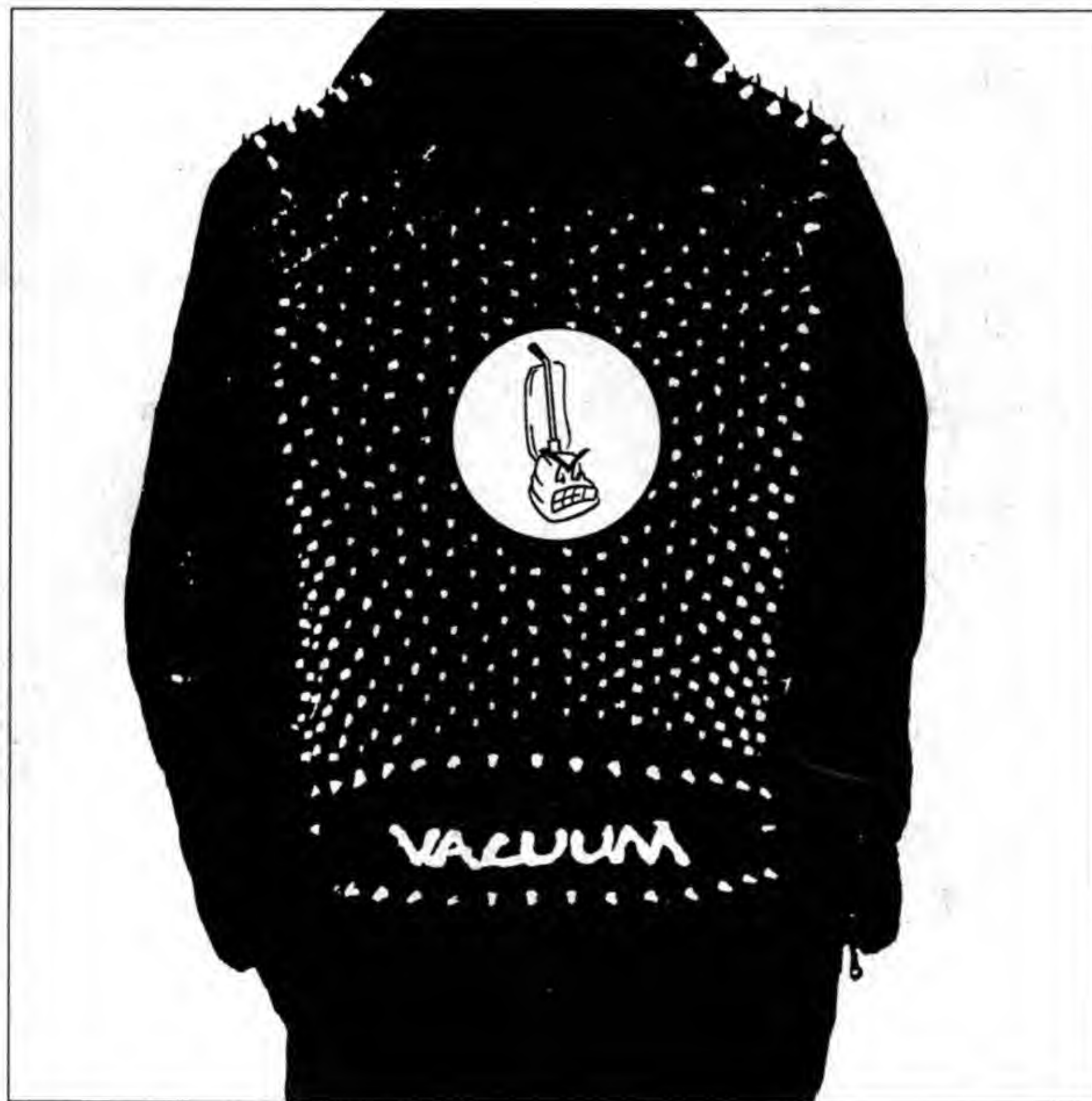
TM: I got that. I picked up on the monkey thing! **AA:** If you have anything on those subjects, just feel free...

TM: Human Atrocity? I see it on the freeway every day. I don't have any stories about monkeys. I saw one on TV once, but that's about it. If you get one or something, I'll come over and check it out. **AA:** No. Humans and monkeys should not interact. We are the enemy. **TM:** I guess that's true.

Although Timojhen is a really nice guy, he probably doesn't want to be bothered by your pocket-protector questions and discussions on record collecting. Just order some fuckin' records and keep the dorky shit to a minimum.



photo by Admiral Andrew



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CHARLES BRONSON

Spastic Hardcore is what Chuck B. is up to. They've got their shit down pat. Lookout for the Dekalb youth crew to steamroll through your town.

(Interview & photos by Admiral Andrew)

AA: OK, generically introduce yourselves & what you do in the band.

E: My name is Ebro and I play the drums and I'm the father figure. **JF:** My name is Jeff. **E:** He's full of shit. I'm a lot older. He should learn some respect. **Jn:** I'm John and I play bass and wear the doughnuts sweatshirt. **E:** He's a loser! **M:** I'm Mark and I do the vocal mayhem tactics. I'm 21 years old, if that matters.

AA: How did you like playing in New York City?

M: It was the most memorable experience. It reminded me of Minor Threat. **E:** I like the crowds in New York because they know how to fuckin' mosh! They have a good time!

AA: What's it like in Dekalb, Illinois?

E: Living in Dekalb is like living in a war zone. You get bullets flying by your house every day. It's hard. It's really fuckin' hard! **JF:** I don't live in Dekalb. **AA:** Oh, so then you're a poser? **M:** You're out of the band! **E:** He couldn't take the hostility, so he had to move out! **M:** Do you wanna talk about the wounds I got? **AA:** What wounds? **M:** I kept falling all over the place and I bruised my hand, sprained my wrist, scraped my knee and I got chaffing from my coat on my neck. **Jn:** We totally massacred an Agnostic Front song so we got the shit beat out of us!

AA: How would playing in New York city compare to playing San Francisco?

E: We still sound like shit either way! California is full of a bunch of hippies. **JF:** Right on! Dude! Hella Rad! **E:** There's more tough guys in New York City. **M:** We sit in the middle in the mid-west. **E:** People are nice in both places.

AA: Monkey bite is about human atrocity, Planet of the Apes and hardcore. Do you have any Monkey Stories?

M: The original Planet of the Apes movie won such acclaim for special effects and make up tactics. **Jn:** Do you know about the remake? **AA:** Yeah, that idiot Oliver Stone will direct in and guess who they fucking cast as Taylor? **M:** Who? **AA:** Arnold Schwarzenegger! **E:** That's ridiculous! The Simpson's with Troy MacLure in the Planet of the Apes musical! (They all start singing Dr. Zaius's song from that episode and "ien start singing "They finally made a monkey out of me" really loud). **M:** In Faces of Death they eat monkey brains! **E:** I know about that Hong Kong movie Iron Monkey! **M:** Project X! **Jn:** It's the greatest hardcore band and the movie has a monkey in it! **M:** What about the band The Monkees? **Jn:** They'd be nothing without Minor Threat covering their song. (much laughter ensues).



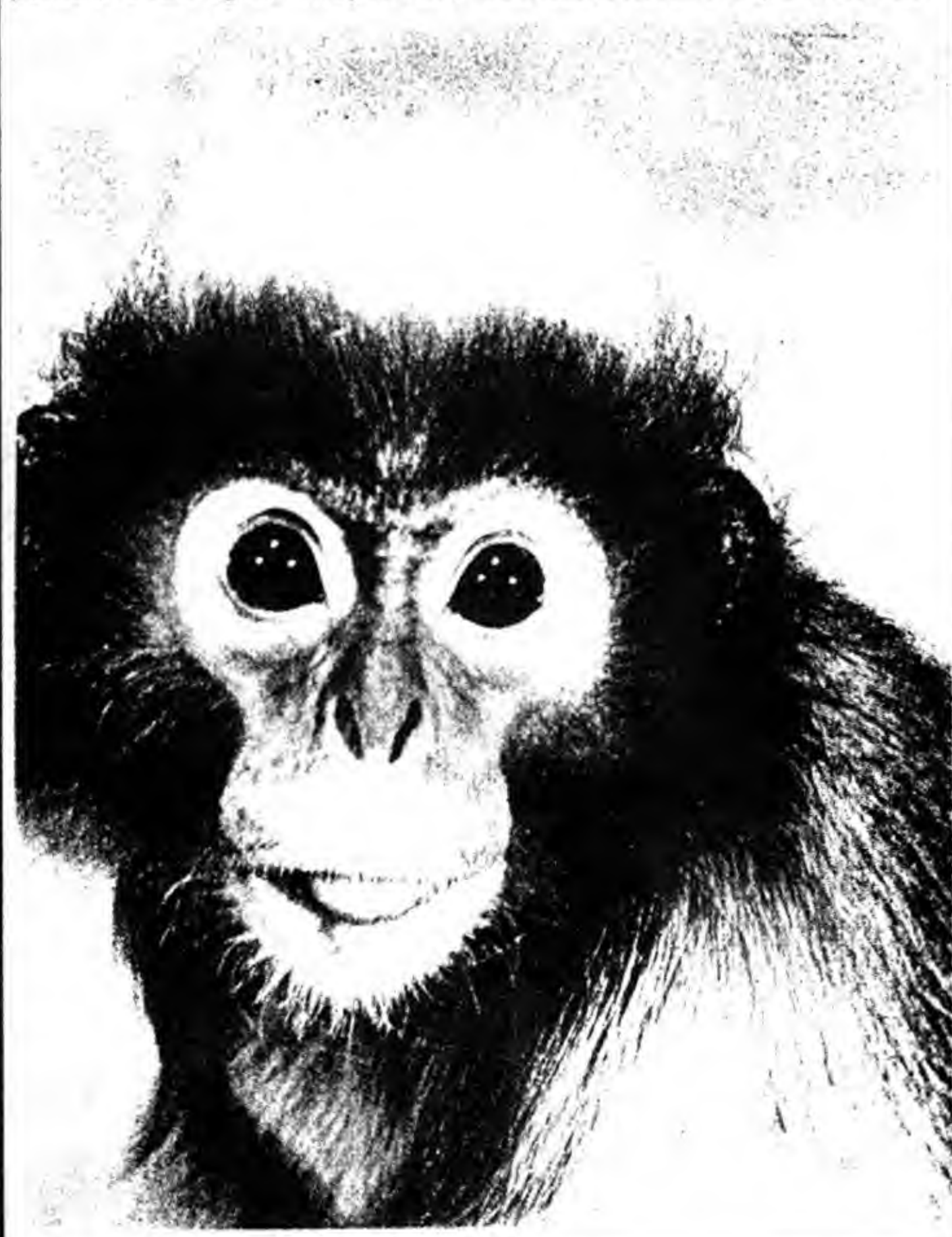
AA: You guys seem to live and breathe hardcore.

Jn: It's our life force! **E:** I'd be dead right now if it wasn't for hardcore. It got me off da streets and shit. I'm livin' on da streets. The streets are fuckin' hard & you have to live with the hard reality of the streets. The mosh pit & droppin' many suckers. People cannot think about the hard reality of the final fuckin' judgement of the streets! **AA:** You know what? I cannot believe that you're in Los Crudos! (Much laughter ensues once again) **E:** I'm the cute one.

AA: Tell me about the jock song.

M: Where we come from is a college town & there's a lot of jocks into sports there. It's like a business there, they buy you. Because you need gloves and hats

and coats, so you play. **E:** Mark can't play football because his pants are too tight. They're like, "Get outta here! Forget about it."





Charles Bronson live at ABC No Rio March 1997

AA: I know you were on the Jerry Springer show. Talk about that.

E: My girlfriend, Jill... her ex-boyfriend wanted to tell her he was still in love with her. We used to watch the show a lot so we thought it would be funny if we were on it. So we went on and I didn't say much and her ex was making an ass out of himself. They wanted me to be the pissed off new boyfriend; to come in and kick his ass. He ended up singing a song and the lyrics were whack. Jerry asked me if I could sing and he called me "Elbro". We ended up writing a song about it. **M:** This interview blows, dude! We're not very interesting. We sound like ass. **E:** We're goin' straight to the top! Hardcore isn't a fuckin' business, don't forget the struggle, don't forget the streets!

AA: Which people do you wanna talk shit about?

M: Sean Bovine is a pothead, but he's a nice guy. **Jn:** One life crew is gonna whip our ass when we play Cleaveland. **E:** We wanna kill Race Traitor. Also One Life Crew is sensitive about their weight! (laughs) **Jn:** We're gonna share a bat upside their fat heads. **AA:** Dekalb Roughneck Tactics! **E:** Exactly. **M:** I'm comin' strapped with my tazer. **E:** In other words, next time you talk to us we won't have any teeth (laughs). **AA:** You'll probably get extra lumps for being in Los Crudos! (More Laughs). **E:** "What? You're starting a band in our country? Get out!"



AA: If there was a Charles Bronson movie, who would star in it and what would it be about?

E: We meet our idol Charles Bronson and go on a vigilante killing spree in New York City. I'd be played by Fred Williams. **JF:** I'd be played by Crispin Glover. **Jn:** I'd be Corey Feldman. **M:** I'd be played by twigg because I act and sound like a girl. **AA:** You have girl hair. **M:** She fucked up my shit! There goes the singer of Disassociate! (Ralphie boy walks by our van) He told me he talked to me on the phone and he never did.

AA: He was probably high. I'm glad you don't take yourselves seriously. **E:** Too many bands, like Race Traitor cannot mosh. I mean A.F. came through and I was floor punching in the pit on them.

AA: Anything else to add?

E: Have you ever met the cro mags? **AA:** I guess.

E: Write to us c/o Senor Ebro at 133 Delcy Dr., Dekalb IL 60115, USA.

Charles Bronson Discography:

"Diet Root Beer" 7" (Six Weeks, 1995)
split 7" w/Spazz (625 prodz, 1996)
split 7" w/Ice 9 (Bovine, 1996)

Compilations:

Speed Freaks 7" (Knot Music, 1996)
Cry Now Cry Later vol. 4 2x7" (Pessimiser, 1996)
No Royalties 12" (Bad People, 1996)
El Guapo 12" (625/Same Day, 1996)
All that and a Bag of Dicks 7" (Disgruntled, 1996)
Another Probe seven inch 7" (Probe, 1996)



Fueled with Hatred



Compelled by Belligerence

GRIEF



Do you hate yourself? Are you depressed? Drinking and drug problems? Some people would say "You need a therapist!" Well, I say, "Fuck that!" You should pitifully wallow in your own self-hatred, you afflicted human! Oh yeah, you should listen to Grief too, because they know all about that, more than anyone else! Read on and learn from the masters. Interview and all photos by Admiral Andrew.

AA: Introduce yourselves.

T: I'm Terry and I play guitar. **R:** Randy, drummer that went to bass and now back to drums. **E:** I'm Eric and I do the Artwork. I play bass and I take a lot of acid. **J:** Jeff's on guitar and vocals and he's inside getting drunk.

AA: You were one of the first bands I liked that played slow and depressing shit. What motivated you to start playing that way?

T: I was into it a long time, like Black Sabbath & Hendrix. And I always wanted to play that way and finally ended up doing it after playing years of speed metal and hardcore. We started in '90 or '91.

AA: Is there anything in your life that prompts you to play slow music? I think there's a strong feeling to it.

R: Basically, whatever heavy mind trip or life trip shit that you can think of. It just influences you to play that way. Obviously for the slow shit, we're not even close to the first band to play it. The theme all throughout the slow shit is the downside or dark side of humanity.

AA: That's exactly what Monkeybite is all about! When I read the lyrics to the song "I Hate the Human Race", that totally summed up everything! There's no other band, except MITB, that even came close to nailing down our message, until you



guys! (note: The Admiral got a little too excited here. Sorry)

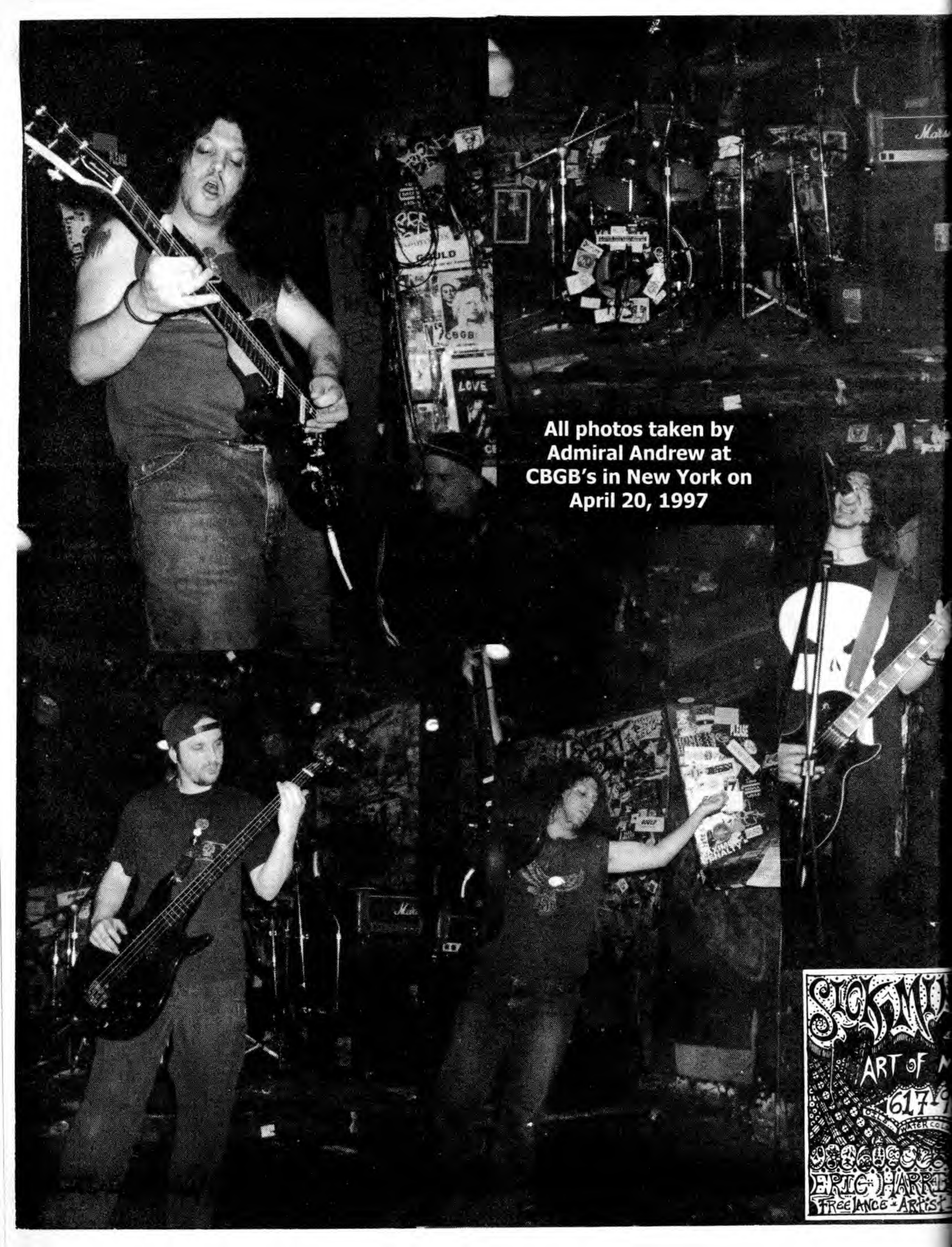
T: Great! Excellent! **R:** That song was pretty much spur of the moment. **E:** I don't even know the lyrics to it!

AA: How did you get hooked up with Pessimiser?

T: We went out to California in '93 and we didn't meet Chris then, but we saw his 'zine out there and he reviewed our record. We came home and he got in touch with us and we started working with him ever since. We did a song on "Cry Now, Cry Later vol. 1", we did a 16 split 7", then the Soilent Green split 10". Then we got dropped from Century Media and Chris wanted to do a full album with us, so "Miserably Ever After" came out. We love working with Chris. He takes care of us. No lack of communication at all. **J** (in a squeaky voice): Hey, what's up, man? **T:** Jeff just walked in, so he can answer a couple of questions. **J:** I don't want to answer shit! **AA:** We were just talking about "I Hate the Human Race" and

how right on it is. **J:** Uh, I don't know, man. **E:** I hate humanity so much, I probably wouldn't like you after a while. (everyone laughs). **J:** Yeah... (pointing to the Admiral) Who is this asshole? **E:** It fucking sucks. I hate everybody.

(at this point, an argument breaks out about who's going to buy more beer)



All photos taken by
Admiral Andrew at
CBGB's in New York on
April 20, 1997





Lino from
Hemlock
Hates the
human
race too!



AA: Do you have any monkey stories?

E: When we were in Virginia last week, there were these people who had a parrot on their banister. I heard Terry say, "What the fuck is that? It sounds like a fuckin' monkey!" So, I went inside and said "Dude! Check this out! These people have a fuckin' monkey in here!" So they all went back just to find a fuckin' parrot!

AA: How's Boston for you?

T: In Boston, nobody like us, so we don't like Boston. There's a big clique in Boston, with everyone's little band and little scene. Grief can't be part of it and we don't give a fuck. It was the same thing with Disrupt, too. **R:** Ironically, if Disrupt were around now, they'd be doing tons of shows, because punk is big in Boston. But it's mock punk, not the old shit. Fake baseball cap punk. **T:** We only play Boston if we play with decent bands. **R:** I just begged Nightstick to help us get shows in Boston. **AA:** But if you play in California, people would love you. **R:** Our hugest fan base is in California. Unfortunately, we're broke, so we can't go there.

AA: Do you like Corrupted?

T: They're great! **R:** You've got to love Japs that sing in Spanish! **E:** Do you want to know something funny? **AA:** Yeah, I do. **E:** I work in customer service! (*everyone laughs*) I'm a customer service manager! Because I hate people so much, I know exactly what they're going to bitch about! **R:** I've worked in a law firm for 12 years. I work for lawyers and I work with a lot of good lookin' chicks. **J:** So what the fuck are we gonna do about the beers? **E:** One time I went to Missouri and got bit by chiggers and the bites only come out if you scratch them. After I came back I went to see these guys jam, before I was in the band, and they were so loud that the vibrations made the bites flare up. I had them on my balls and ass. **J:** That's all I need to know!

AA: You guys don't seem as depressed as your songs lead on.

T: Not anymore. Life's going really good for me now. I got my own apartment and I'm happy. Life still sucks. I was a miserable son of a bitch for a long time and that's why I wrote those words. At the time, I would have driven my van into a telephone pole at any moment. **R:** Everything we feel is reflected in our songs, but we're not like that 24-7. **T:** If I write a song about cutting my wrists open, its because



I had a hard day at work, not because I'm gonna do it. Some people take things too literally. **R:** If we were really as depressed as our songs seem, we'd all be dead by now. **T:** We'd be long fucking dead. Rather than doing the action, we play music and get our frustrations out that way.

AA: Do you like planet of the apes?

T: It's a major inspiration behind our music. Just humanity in general... New York City is full of scumbags. Its filthy. **J:** Yeah, scumbags are all over the place. **R:** We're influenced by Rhinoceros'.

AA: If there was a movie about Grief, who would play you and what would it be about?

T: Robert DeNiro, Al Pacino, Harvey Keitel & Dustin Hoffman. It would be about us playing, getting drunk, and killing each other in the end.

Grief c/o Terry
10 Feylmouth St. Apt. 11
Lawrence, MA 01843
USA

Grief Discography

s/t 7" (Grievance, 1992)
Grief/Dystopia split 7" (Life is Abuse 1992)
"Dismal" 12" (Grievance, 1992)
Grief/13 split 7" (Grievance, 1993)
"Come to Grief" CD (Centry Media, 1994)
Grief/Suppression split 7" (Bovine, 1995)
Grief/16 split 7" (Pessimiser, 1995)
Grief/Soilent Green split 10" (Pessimiser, 1995)
Grief/Corrupted split 7" (H:G Fact, 1996)
"Miserably Ever After" LP/CD (Pessimiser, 1996)

Compilations

"Cry Now Cry Later" 2x7" (Pessimiser, 1994)
"Heavy Hardcore Headroom" CD (Profane Existence F.E., 1996)



I Hate The Human Race

**I Hate them All - Mankind Should Be Erased.
I'll Watch Them Fall from the World They Create.
They'll Kill Themselves. They Control Their Own Fate.
No Stopping now, Because it's Too Late.
I Hate the Human Race. What a Fucking Disgrace.
I Hate the Human Race. I'll Smash Your Ugly Face.
Destroy the Earth - What You One Day Will Do.
What's Your Life Worth? Not Much Once You Are Through.
A World of Hurt You Subject Yourself To.
No Signs of Birth, The End of Me and You.**



Photo by Pat Grennan

Even if you're a happy-go-fucky idiot with a "hooray for everything" attitude toward the world, you can probably get into Grief's riff infested sing-along "I Hate the Human Race". Go out and buy their Pessimiser-Theologian LP/CD "Miserably Ever After", put on track 8, and go ape! Your understanding of the world and why we do this 'zine will be so much better, you'll have to put on the rest of the album and wallow in the self-contempting actualization that you are in fact human and thus worthless. The picture above is a great example of how from our youngest years, we are surrounded by human induced death and suffering. We have no respect for our world or the things in it and will luckily become extinct one day. Then, and only then, will the simian strain thrive.

KISS IT' GOODBYE

A massive Hardcore mass of devastating energy is what Kiss It Goodbye are. I talked to guitarist Keith and was elated to find out he shared a lot of our negative views. You should, too!

Interview by Admiral Andrew. Photos by Super Urine Monkey

AA: Tell me about your new album, "She loves me, she loves me not".

K: It's really fucking heavy. **AA:** It is. **K:** That's it.

AA: How was it relocating to Seattle, Washington?

K: This is something you should ask from member to member. Since I'm the only member here, I'll give you my answer. I hate it. I absolutely hate it. I want to live in New York City. **AA:** How has it affected you? You just hate life every day? **K:** No, I just watch a lot more TV and I don't do anything. **AA:** Are you depressed? **K:** No, I'm not depressed at all. Basically, Tim our singer loves it to death. I think I'm accurate with these two. Tom would like to be somewhere else, but can deal with it 'cause he's found his little group of friends. Andrew likes it more than Tom, 'cause Andrew's doing pretty well out there for himself. I don't know if it's the ideal place for Andrew. I'm the only person who has a problem with it because I need to do more. I get too bored and I don't like doing outdoorsy things. I don't want to fucking climb a mountain or shit like that. I wanna go see bands... **AA:** Go to comic book stores. **K:** Well, Seattle's really killer in the comic book department, I can't really bitch that out. There's not enough bands that I particularly want to see. There's tons of shows. There's a million



shows, but unfortunately it's like the same 40 bands play once a week. It's really aggravating and I just don't want to deal with it.

AA: Do you play a lot of shows out there?

K: We've played two since we moved there 8 months ago, so the answer is no. **AA:** So that affected you pretty badly, I guess. **K:** Me personally, yes. **AA:** You're willing to deal with it, though, for the band. **K:** Yeah. I'm doing it. My girlfriend just moved out there, so my life is that much better, although one day we will return to the greatest city on the planet. **AA:** Ape City! **K:** I'm down with that...

AA: I wanted to talk to you about recording with Billy Anderson, 'cause I really like everything he's done.

K: Here's a couple of Billy Anderson stories. Andrew picked him up at the airport the night he got in and Godflesh happened to be playing. So, we went and saw Godflesh. They get there and they get a couple of beers, everybody's just hanging out. There's some opening band, I don't know who it is, and they had really bad, shitty, Peavey equipment. Andrew taps Billy on the shoulder and points at the stage and says, "Look, Billy, they got the same gear we got!" Billy just got all wide-eyed and slack-jawed and just had like the most "Holy Fuck! What am I going to do?!" expression on his face. Andrew let it go for a minute and then he was like, "No, I'm just kidding. We have real equipment". So Billy was like totally had. He was like "Alright, I see how these guys are". The next day in the studio, we get all the sound going and shit, and go through one take of a song. We picked an easy song, but we nailed it right on the first take. We had a fuckin' keeper. It was killer. After the song was over, we hear Billy pipe up through the intercom, "Uh... that's okay, but, whenever you guys wanna stop playing like girls,





Tree shrew

Black lemur

Squirrel monkey

Tarsier

we can do a take." Right after that we knew that we were on the same page of shitty humor, being... um, I don't know... kinda white trash guys in the studio. It was just killer. We would bag on each other constantly. It was completely relaxed. Even parts... I'm the stressball of the band. When I couldn't get a part and I was on the verge of freaking out, Billy would just be like "Hey, Chill. It's cool. It's good. Just hang out for a minute." I would just calm down and I would get the shit. It was killer. Billy is a man with a million ideas. Tim hates recording vocals because, through the glass you can look at him and laugh. When you're doing vocals it's a really emotional thing and Tim really gets into what he writes. He doesn't like people watching, so they set up this huge baffle system and they took these P.A. speakers and stuck them into the baffles with Tim. Tim actually used his own microphone. He didn't have it up on a stand with a windscreen or anything. He just used his own microphone like he sings live. The vocals came out crystal on the record. It's even cool because they cranked the P.A. so loud, and made him feel like he was playing live. There's even a little bit of bleed of the original tracks through the vocal mic. That makes it sound a little bit more raw. He also did this genius thing, which every band should do, I'm convinced. When we did the mix down, he took the raw bass tracks, took an output from the board ran it through my Marshall head, into the bass cabinet, mic'd the bass cabinet. Fuckin' made the sound all fucked up, put it through and recorded it onto another track as we were going along, and the bass on the record is so humongous. We're so happy with it, it's ridiculous. Billy is the master. For my guitar stuff, I had all these preconceived ideas and Billy just shot them down and said "No we can make life much easier and make this sound better" I was like "Oh, well if you want to do that, be my guest"

AA: I remember when you were in Deadguy and you guys had that list...people you hated.

K: The shit list! **AA:** The Shit list! Who's on the Kiss It Goodbye shit list? **K:** Umm... Y'know what? There's nobody. We're old men at this point. We don't want to be bothered with shit like scene politics. Nobody's truly fucked us over. We actually heard someone talking shit about us, and we decided that they were gonna be on our shit list, but we decided that we're too lazy to care. So, we have no shit list.

AA: Tell me about some of the lyrics, if you can. I know its not your department.

K: What did I say to Tim in the van?... I said, "Those are Tim's problems. He has to deal with them. I can't even begin to explain his lyrics. Basically all this shit is Tim's personal stuff that he's dealt with. Actually, we did an interview earlier and what Tim said was that most of the songs were about interactions with people. So pretty much each set of lyrics is about a particular person. Who those people are I'm not

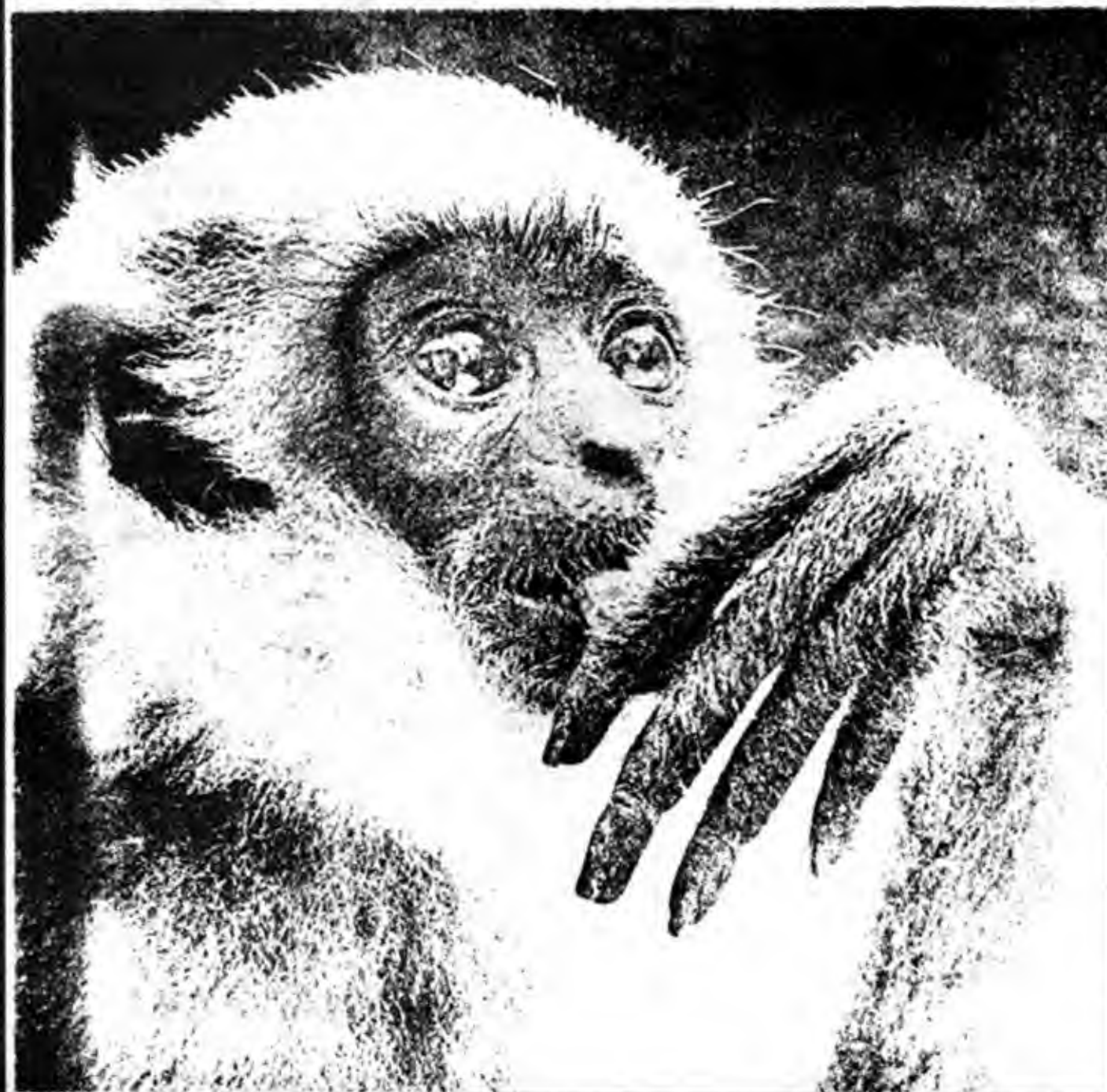
going to say. I don't even know who all of them are. I know a couple, but not all of them. You heard him introduce one song tonight using somebody's name. That's a pretty big hint.

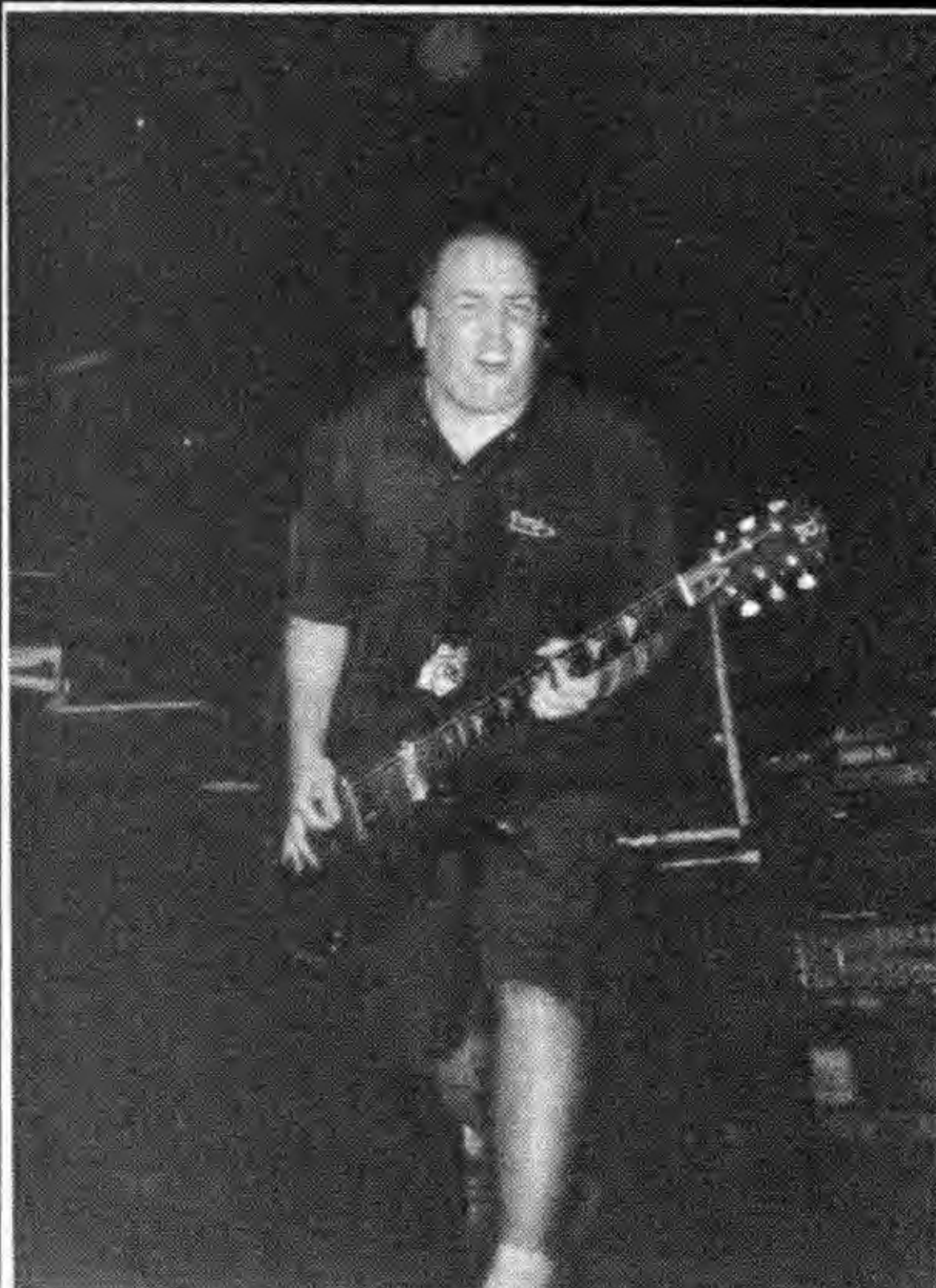
AA: Our 'zine is about human atrocity, Planet of the Apes and monkey stories. Do you have any?

K: I have a joke called the Purple Gorilla, but it takes about 25 minutes to tell this joke. I'll give you the idea of the joke in about 2 minutes, but its not going to be funny because I'm not expanding it. Okay. This guy goes camping, he wakes up in the middle of the night 'cause he hears something in the bushes. He sees a fuckin' Leprechaun, freaks out and

starts chasing the Leprechaun for days. Now this "days" part takes up about 15 minutes of the joke. You're supposed to expand and describe every rock and stone on the way. Finally, the Leprechaun jumps down a hole. He follows him down the hole and sees a door. The leprechaun opens the door and shuts it. So he opens the door, jumps in the room. Suddenly, the door is way behind him and the Leprechaun is standing next to the door. He looks in front of him and sees this huge, purple gorilla. The purple gorilla is playing with a ball, just being all dopey and docile. The leprechaun says, "whatever you do, don't touch the purple gorilla", and he jumps out the door and slams it shut. So the guy is down there for a couple of days with the purple gorilla, 'cause he's afraid to leave. He's

staying away, and the whole time the gorilla is just playing with the ball, being dopey, just like a gorilla does. After a few days the guy's in complete agony and he's like "I gotta touch this gorilla! I'm just gonna pet this gorilla." So he touches the gorilla and the gorilla goes absolutely berserk. Its fangs bear, it gets all sweaty and wide-eyed and completely crazy. They guy goes





bolting through the door, up the hole, and runs back to camp. You're supposed to stack this part up to about 20 minutes, too, describing as much as you can. The entire time, the gorilla's chasing him, with sweat pouring, drool flying out of its mouth. He's absolutely insane, in a complete battle rage. Finally he catches the guy, hits him on the arm and goes "tag, you're it!"

AA: Awww, mannn....

(I can't believe I just typed that and put it in my 'zine - SUM).

AA: Did Planet of the Apes fuck you up when you were a kid?

K: Fuck no. I loved it. When I was 9 I found the book by Pierre Boulle. I got it and read it a few times. I've got like 20 of the Planet of the Apes magazines that Marvel put out. I had all the dolls, I had the play set and the board game. I used to take Zira's top off and think that she looked really weird. I couldn't understand it. Of course, it was an ape figure, so I really shouldn't have understood it. Now I realize that Mego never put nipples on the girl dolls.

AA: Do you think we've failed as the human race?

K: Suuure. C'mon! Don't be silly. What's the perfect example of why we fail? Hold on. Let me think of the quintessential example of why we fail... Arena football. Roller Hockey. There's two reasons why we fail. Like, c'mon you mongoloids, there's enough sports!

AA: Don't you wish more bands sounded like Slayer?

K: No. I think Slayer should be Slayer and every other band should just fucking quit. Go the fuck home and don't make me watch your sucky fuckin' band. How 'bout that? Every band except mine, Voivod and Slayer should break up. (lots of laughs) I'm gonna get in trouble for that one. Y'know what? Actually, here, I'm going to go off on a total tangent. I decided that bands and shows should be like sports. There should be a scoring system. I don't even know what this is based on, I don't have this fully flushed out in my head yet. If you lose 3 shows, like get shut out 3 times, you have to break up. And you're not allowed to start another band. **AA:** What if you have 3 off shows in a row, but you had one good one? **K:** Too fuckin' bad. It's a goddamn shame. I feel awful. Don't suck 3 times in a row. Sweat a little more. Take a little more time. Fuckin' practice! Learn how to play your goddamned instrument! Don't waste my time with your shitty fuckin' band! Hows about that? I'm starting to feel better now, I'm venting.

AA: Isn't the thought of cloning humans really scary?

K: It's terrifying! It's absolutely fucking terrifying. I love reading the papers and seeing them say, "We would never clone humans, what benefit could you have cloning humans?" Fuck! I'd make a goddamn army! I'd make the biggest fucking army ever! I would teach those motherfuckers how to kill. I would only teach them how to say the word "Arrgghh!" and stab things. Jesus Christ! There are tons of benefits to cloning humans! Unfortunately, none of them are positive.



AA: If there was a Kiss It Goodbye movie, who would play you, and what would it be about?

K: First off, Kevin Spacey would play me without a doubt. Michael McKean would play Andrew. This is all my deciding things, so if you guys get mad, I'm sorry. I'm kind of ad-libbing it here. Brad Pitt would have to play Tim, because Tim's the most gorgeous man in hardcore. For Tom? What actor's have just one big hair? Gary Oldman would have to be Tom!! He plays every fuckin' freak! (Lots of laughs). Michael McKean can't play Andrew. Andrew's gotta be played by somebody much tougher. Steve Buscemi would have to play Andrew Gormley. He's a little small for the part, but we'd get him a little hulk set of muscles. The movie would just be about us knocking bands off at shows. We'd fuckin' play a show and then kill the key member of the sucky band that aggravated us. We'd kill them and then stuff them into our big drum road case and dump them off somewhere after every show. There would be these random killings all across the country and they wouldn't be able to put it together until they figured out our tour itinerary. Then we'd have this big drop down, totally insane, just spilling blood everywhere battle, where, of course, we come out the victors and kill the free world, and get all the money.

AA: Any last words for our doomed readers?

K: Don't be in a sucky band! **AA:** I think you've hit on that already. **K:** Have I hit on this idea enough? That people shouldn't be in bands that suck? Have an original fucking thought in your head before you start a shitty band. How 'bout that one? Did I say that? **AA:** Anything else? **K:** Come see my band and see if I can actually back up all the bullshit I just said. If I can't, give me a lot of shit. I'm the kid with the Boba Fett tattoo that acts like a goof-off.



Kiss it Goodbye Discography:

"She Loves Me... She Loves Me Not" CD/LP
(Revelation, 1997)

MONSTER X

I guess this really isn't a Monster X interview. But, hey, Devon can drop knowledge, ya know what I'm sayin'? - AA

AA: OK, we're interviewing Devon of Monster X. So, how did you get to tour Europe with Drop Dead as their bass player?

D: Lee, their bass player couldn't get his act together to play, so they asked me to play. **AA:** Well, Lee's a whole other interview. **D:** No, Lee's a whole other 'zine! (Trust me, you have to meet him to understand-AA) So, Ben Drop Dead calls up and tells me to quit school and learn 30 or 40 songs and go to Europe. So I did. It's like a dream to play in one of my favorite bands.

AA: So you went to Europe...

D: I went for 3 months. So me being in Monster X, of course, I was more of an observer than a participant of the atrocities of Drop Dead. We went on this ferry from Sweden to Finland. It's kind of like a party ferry where people just get on it to drink. So, anyway, the guy who helped us in Scandinavia, Jan, got us nice cabins for dirt cheap. It takes 8 or 9 hours to get there. Everybody starts drinkin' and they have a disco on board and it's real crazy. So, I go to bed and everyone else besides me and Ben go to the disco. Bob was jumping off of tables onto people and spitting beer on people, so they came back to the cabin. There's 4 of us in a tiny cabin with this guy Eric sleeping on the floor. At some point, Eric puked on himself, so he reeks. So, my sleep is ruined. Next thing you know Bob starts puking on Eric incessantly. Bob couldn't reach the garbage can, so he pukes in our food box! I was on the bottom bunk, so I had to clean it up while Ben was on the top bunk being the foreman of it all.

AA: Anything else happen?

D: Well, the squatting scene is all over Europe. Some



Monster X at ABC No Rio, NY, March '97
photos by Admiral Andrew

places were great and others were like a bombed out ABC No Rio. We played at this grand opening of a squat in Paris and it was completely huge. All types of bands played. Everyone was really nice with a great sense of community but at the same time in France they had three squats fighting each other. We played at another squat in France with no lights, pouring rain, mudpits and crazy dogs running around. In the back they had a trailer park for people travelling. So there was like 40 huge dogs around and a dogfight breaks out. It was the craziest thing I've ever seen. There was dust kicking up everywhere! It was sick! So, the show starts and it's running from a generator. It's freezing. It's like a cave. So they start a fire inside to keep warm. All this smoke overcomes us where we're playing. We told the girl putting on the show that the smoke was bad for everyone and toxic and she says, "No it's not. It's wood smoke. It's good for you." We couldn't figure out

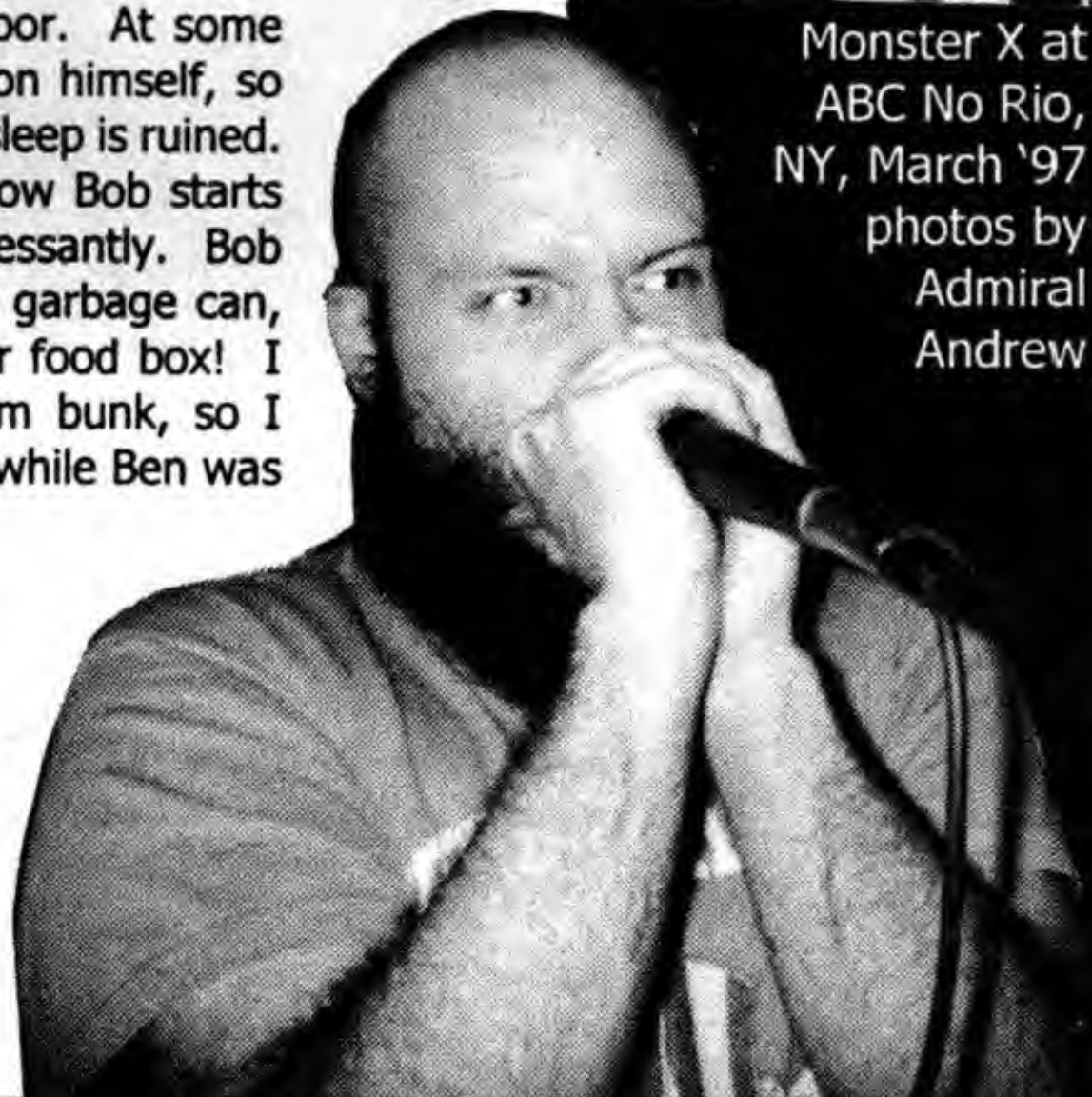
which planet she was from. The only people in France we met that were rude were the people from other countries.

AA: Do you have any monkey stories?

D: I like Magilla Gorilla and Nate calls me Cornelius for some reason. **AA:** Yeah, the resemblance is striking!

Well, I forgot to ask Monster X questions so write to Devon and he could school you on their shit.

Monster X/Devon
143 Cherry Ave.
DelMar, NY 12054
USA





Interviewed live on KFJC by Leia Organa on Nov. 27, 1996. This isn't really an interview, per se, but you get a good idea of what its like to talk to these people. There were about 20 people in the room at the time, all shouting out their own answers, so I did the best I could to transcribe it -SUM.

Agents of Satan 199666 are:

Jason: Vocals

Kindred: Guitar/Vocals

Frank: Bass/Vocals

Matt: Drums

Frankie at the Cactus Club,
San Jose, 1/13/97
photo by Matt Average

L: You guys are the very first band to play twice on my show...

J: We're the veterans. **F:** Now we have a guitar player. **J:** We not only hit it once, we hit it twice.

L: Since the last time you guys were here, you've added a new guitarist, Kindred, from No Less. How do you like being in Agents of Satan?

K: Agents of Satan is the only thing that keeps me alive. These 3 demons right here ain't no joke, baby! **L:** Didn't you move away for a while...? **K:** I went to South Dakota, but there were demons over there, they follow me. There's demons everywhere. In Colorado... Haraldo's a demon over there, chillin' right there. We got a split E.P. that Haraldo put out, that's my man Haraldo right there from Bad People Music... **L:** Is that out already? **K:** Its just a test pressing. We got another split, right? **F:** A split with Noothgrush comin' out. **L:** So, you're back for good now? **K:** Yeah. No more snortin' fat lines of crank!

L: You guys are on the El Guapo comp, too, right?

J: El Guapo? **K:** Agents of Satan are on there? **J:** Yeah. **K:** What songs? **J:** "Raped Priest" and "Cut of my Dick"... **K:** The remix... **J:** Kindred ain't on those. **K:** We'll call it "Cut of my Penis", see? 'cause it'll be a remix... **L:**

How many did they press of these? Do you know? **K:**

I've never even heard it! **J:** There's enough for you to mail away and buy it. **K:**

We're gonna put out a West Bay Coalition comp... Coalition Compilation

Mission... We just gotta get money. **J:** We gotta

thank Chronic Joe... **F:** For Icy cold beverages... **J:** Chronic Joe is in the house

L: Your 7" that was on 625 had 2 songs that were recorded the last time you were here, in June of '95?

J: Yeah, the last two songs were recorded live here on KFJC on The Dark Side. **L:** Is

that sold out? **J:** The 7"? Sure, why

not? I think so. **K:** I drink concoctions with No Less! Wait, can I say something real quick? **L:** Of course.. **K:** See, there's a whole bunch of new bands comin' out that people should check it out. Its No Less, Noothgrush, ETO, Spazz, Agents of Satan, Sheddwellaz, Benumb, Brothers Jib, Deadbodiesthereeverywhere, all these sick new bands comin' out, everybody's gotta peep it out! **F:** Props go out to Berto for lending me the bass!

L: A lot of people were expecting to see you guys on November 9th at Gilman...



Matt and Lord Balsac at Pirate Cat, 1/19/1997 photo by Super Urine Monkey





Lord Balsac at Cactus Club, 1/13/97 photo by Mitch Brown



K: I don't know anything. **J:** I take the fifth. **K:** They're always mad at us. Matt, why don't you say something about that, bro? **M:** Nothin' to say about it. **J:** I ain't got nothin' to say, either. **K:** Y'know, its like this... **F:** We take the fifth **K:** I was ready to keep on playin', I didn't care if the Gilman didn't let 'em play or not. They shoulda jumped on stage and started hackin' away, y'know what I mean? **L:** That was pretty bad. **K:** It was pretty lame **F:** It was just a big misunderstanding (laughs) **K:** Excruciating Terror sounded pretty good, though!

L: Did Gilman promise you guys another show?

K: I don't know. Is Gilman mad at us? **F:** I don't know anything. **J:** I take the fifth. **K:** They're always mad at us.

L: Do you have a contact address?

K: You can write to the same address No Less has. Which one is that, bubbas? PO Box...? What...? Send it to my house! And put Stinko Padinko. Chestnut, Middlefield, RIP!! **F:** Next time the doom ryderz show up, we gotta pay respect to the Chestnut spot! **K:** Alright! **PO Box 1343, Redwood City, CA 94064. United Stupidities of America.**

Agents of Satan Discography

Self Titled 7" (625 Productions, 1996)

Split 7" w/ No Less (Bad People, 1996)

Split 7" w/ Noothgrush (100 Years of Solitude, 1996)

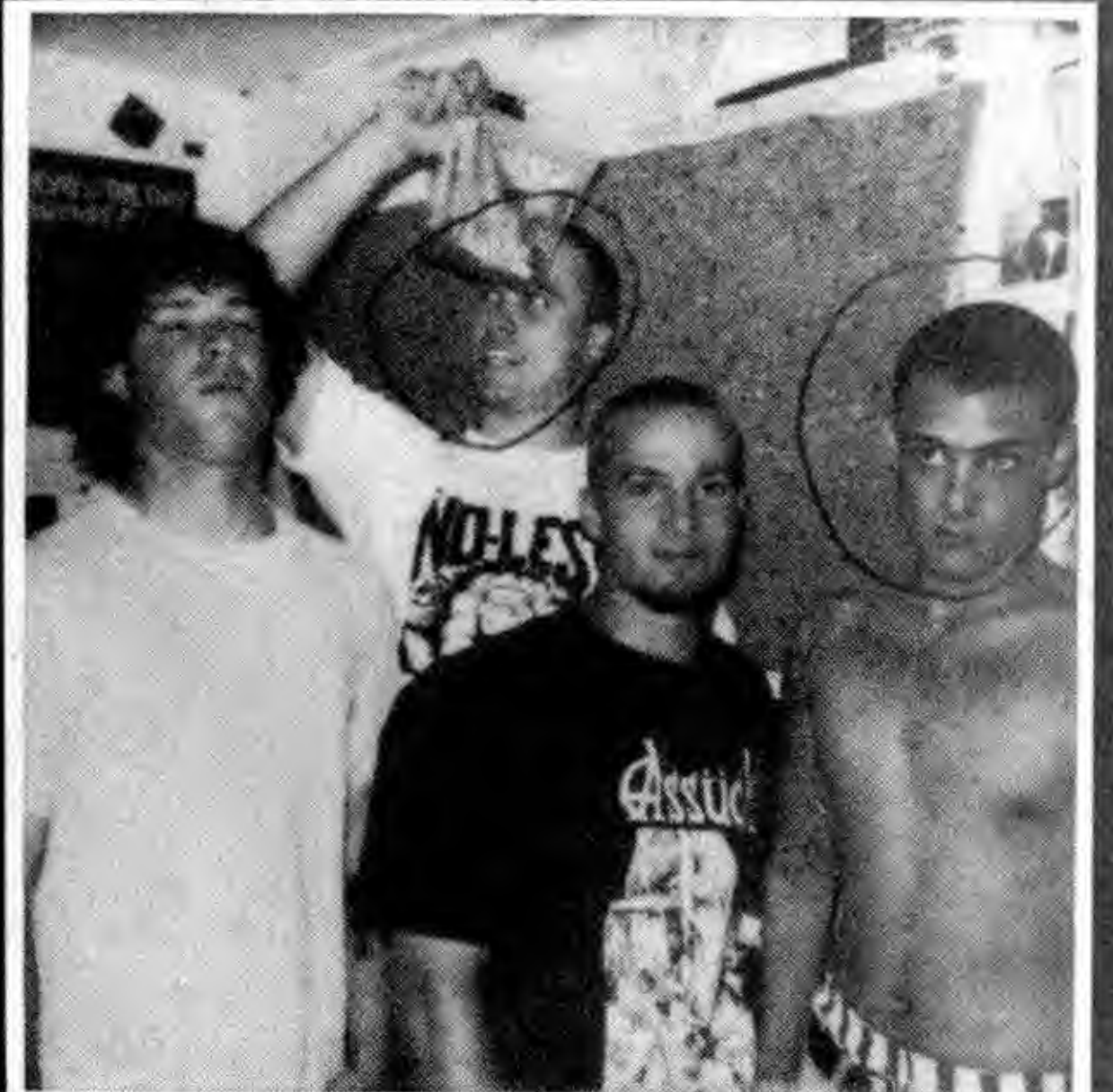
compilation:

El Guapo (625 Productions/Same Day, 1996)



Frankie at Pirate Cat 1/19/97 photo by Super Urine Monkey

I don't know who circled Matt and Kindred's faces or why. Evidence?



AGE 1/15/96

AOS at Trainwreck with bag of goods (photo by Tom)

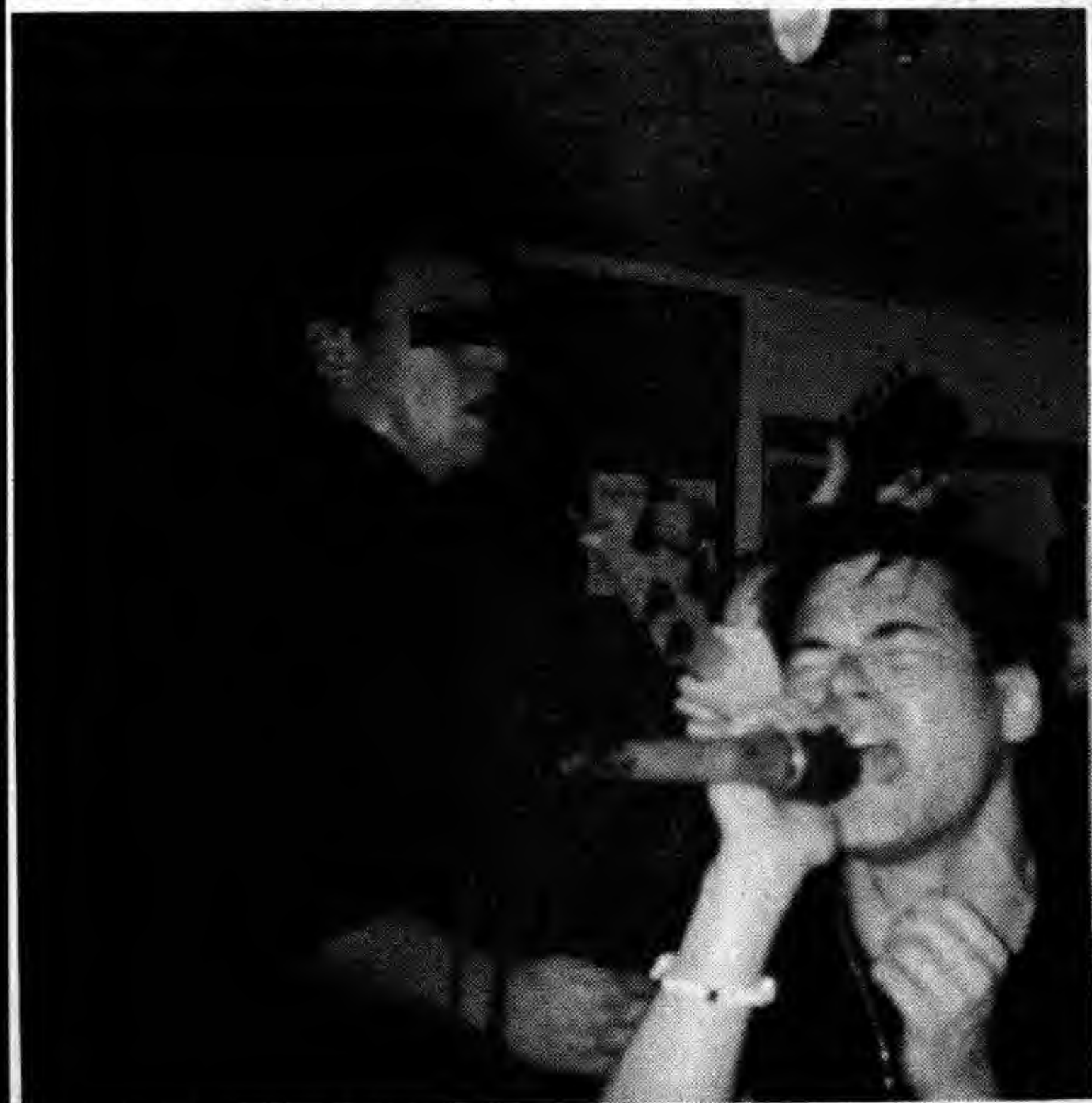
IN/HUMANITY

In/ Humanity has got to be one of the best bands around today both musically and lyrically. You'll note that this is the only interview I've done thus far for Monkeybite, and that's due entirely to the fact that I can never think of any questions to ask. This band pretty much lays everything down in their lyrics, so there's no mystery as to what drives them to do what they do. One song of theirs, however, sparked my interest to the point that I had to inquire further. (Evidently I'm not the only one). Interview with Chris conducted from his Hospital Bed by Super Urine Monkey (photo donated by In/ Humanity).

SUM: Your song "Dork side of the Farce" introduces quite a startling element of awareness to many Star Wars loving would-be vegans. Can you expand a little on the information imparted in the song, specifically the part about "R2D2 being forced down into a monkey's throat"?

C: OK, Here's a song that made monkeys out of folks all across the country. At base level, this song is about self-righteous attitudes. Its about calling people on their bullshit when they try to play holier-than-thou. the folks who pin the biggest "good-guy" badges on their chests always show their asses in the end. The song is about staying the night at a guy's house, listening to him preach about his fucking diet-how the food he eats is a political statement - and then going into the guy's room and seeing nothing but wall-to-wall toys still in the wrapper. I'm supposed to take that seriously? the

info in the song is from PeTA, but is outdated. That's irrelevant, though. The point is that it's a silly little song about priorities and hypocrisy. The funny thing is, when we toured the U.S., we talked about some pretty important stuff: the death penalty, dealing with racism in the deep south, homophobia, etc., but the only thing kids asked us about after the shows was whether or not it was P.C. to collect fucking toys. All because some kid heard our song and got on the internet whining about it. People asked us about the song before they ever heard it just because some kid with a computer bitched about it. Kids came up saying "Kenner doesn't test at Biotech anymore - I called and found out!" To that I say "good for you". I'm glad you can waste all your time and energy finding out if your god-damned toy collection is cruelty-free. I'm glad that's what punk's about for you. Maybe that's why the government keeps killing HUMAN BEINGS. The people that should be concerned are more worried about justifying their collector-nerdness. As far as the line about R2D2 in the monkey's throat goes, no, they don't really do that. That's called artistic license. Who knows what those Bio-tech guys really do? I'm sure it sucks whatever it is. I'm also sure that George Lucas probably needs more vegan dollars. Chew on that, Monkey boy.



DORK SIDE OF THE FARCE

(A song about holier than thou attitudes and their ability to make one into a hypocrite)

Thanks so much for all the vegan food,
can we see the rest of the house, how about your room?
Nice Pad, you're into Star Wars I see
That's quite a collection, yes indeed.
I was way into it, that's for fuckin' sure
How 'bout Meco's disco version of John William's brilliant score!
But I got some news that'll make you sore
about those toys you traded all your rare punk records for.
This place in Philly, Biotech it's called
PeTA investigated and god they were appalled
The testing done there was against the law
Disposing of bodies that no one ever saw
Acute Toxicity Testing done there was one of the cruelest tests around
To make the products safer, cheaper killing creatures by the pound
One of their big clients, you'll be shocked to hear is Kenner,
maker of those figures you hold so dear.
Every single figure your punk rock dollar buys means wookies
being melted into little kitty cat eyes, and R2D2 there is enough
to make you choke when you think of him being forced down
into a monkey's throat.
So time to grow up, leave this kid's stuff in your past, before I
shove Boba Fett right up your Hypocrite Ass!
Dork Dork Side, Dork side of the Farce!

Assuck

OK, here's the real interview: Assuck need no introduction as they are the best hardcore/grind band right now. Read on and learn.

*By Admiral Andrew and the Blood Sucking Monkey from Outer Space
All photos by Justine DeMetrick*

AA: Give me a brief history of Assuck.

SH: We started in 1987. It was me, Rob & Paul. We were all in high school together and we wanted to play in a band that was fast, so we did. We did a demo and some guy from Tampa wanted to put out our record so we did some more songs for that. Then we thought, "Well, we should be a real band now, instead of just screwing around". We had the ability to be, but we were just screwing around. So then we started writing real songs, stuff that we would want to play. I put out a split 7" with the Old Lady Drivers, who were on Earache records at the time, and we were really into that stuff when that came out. Then Sound Pollution Records put out an album, a 7", and recently another album by us. Band members have changed quite a bit over the years. Originally it was just me playing guitar, Paul singing and Rob playing drums.

AA: You changed the face of hardcore pretty much. People were baffled about that.

SH: (Laughs) I guess we were kind of considered a novelty for a while. After the "Anticapital" Album came out, our friend, who played guitar in a band called No Fraud, from Florida, said "I'll play bass for you guys". The only reason we didn't have a bass player was because we didn't have any friends that played bass. So, we were like "Oh, yeah, we know you, you're cool. So, OK, play bass". So he did that for like about 6 months. Then he decided he didn't want to play bass anymore. He didn't even want to be in No Fraud anymore. So then we got Steve. Steve's been in the band for about 5 years. After "Blindspot", Paul was still singing for us. Paul decided he wanted to do other things. We tried out a couple of singers, but it turned out that I ended up singing. **AA:** Which

pretty much sounds the same as Paul anyway. **SH:** I'm happy with it. I thought I would hate myself a lot more than I do.

AA: How the fuck do you play and sing at the same time?

SH: I don't know. That's why it took 4 years for me to decide that I was going to have to sing. It wasn't even an option that I would sing. I was like "I gotta play guitar. I can't sing!" But then, after we played the songs over and over long enough, I guess I got better, I don't know. It became easier for me, more of a routine. I was like "I could probably sing some of these songs". With about 3 weeks of practice, I could sing and play guitar at the same time. I knew what I wanted. I knew what we were supposed to sound like. It wasn't like I was coming up with a new sound or anything. I knew what I wanted to sound like and I'm really surprised I don't... I was really self-conscious about it, but...

AA: It came out great.

B: Wasn't Spinach singing?

SH: We played like 18 months worth of shows with Spinach. He went to Japan with us, he did a whole summer tour with us, he's been all over the place with us. Spinach is a great guy. He just wasn't working out for us. Because when it was time to go to record, he just wasn't up to

par and we were like "What are we gonna do?" **AA:** I never heard him. **SH:** You could never hear him, he was not a loud singer. That was a problem with us, because we're a loud band. You can't really hear the vocals over this shit as it is anyway, so...

AA: How'd you like playin' at CB's?

SH: The sound system was cool, I guess. I'm not the kind of





person that's freaky on sound systems. I like to be able to hear stuff, don't get me wrong. I like to be able to hear the vocals and the guitars and hear everything, which is a change, playing a place like this. I don't like the club, because the people at the club, in general, were a little strange. But that's like the idea here, its a club. If we weren't there, someone else would have been there, and it wouldn't matter, you know? Its not like they owe us anything for coming here to play. It's pretty much the opposite.

AA: You want to tell me a little bit about your new record?

SH: Its 15 songs, a little over 15 minutes. All fast stuff. **AA:**

What about the lyrics?

SH: It's the kind of record we would've wanted to made if we'd continued to make records right after Anticapital and Blindspot. It's not like we changed the band within that hiatus. We've been trying to get this record out for a long time. We've just been having problems.

AA: This magazine is about a few things: Human atrocity, Planet of the Apes and extreme hardcore music. I just wanted to know if you had any thoughts on any of those

subjects.

SH: I thought Planet of the Apes was a really good movie. I don't remember much about it, because I was young.

AA: You guys gonna come back on tour this summer?

SH: We're supposed to go to Canada this summer. We want to go up the East Coast, get into Canada, like Quebec, then go down to Toronto, and do Chicago, Cleveland, Detroit, all the shit we've never played before. That'll be in the summer when Rob and Steve are out of school. That's the only time we can do shows. Its gotta be some kind of school break. Even then, sometimes it's a bummer, because it's not like they want to spend all of their free time touring. They've got other things going on, too.



AA: So what's it like in Florida? What's the scene like there?

SH: Florida's awesome, man. Its definitely different than most parts of the U.S. There's a good vibe going on, there's no weird, hard stuff. You know what I mean? There's hard bands, but there's no fear at shows. It's an unimimidating, very relaxed... screwing around, being goofy type of scene. There's a lot of places in Florida to play. You can play like 6 or 7 shows, and they're all different...



AA: Talking about scenes, you're touring with Hot Water Music. That's pretty cool that you guys can break the barrier. Its not like "You're in this category, they're in that category". You can still play together without any bullshit.

SH: We like them a lot. They're friends of ours. They live about 2 hours north of us. We've played a lot of shows together. We think they're a great band. I think they think

we're OK. I think they get bummed out that sometimes when they come to a show, that most people are there to see us, and you can tell just by the backpacks and patches and mohawks that no one is there to see them. But at the same time, they're happy about it because they get to play in front of people that would never even give them a chance. It works both ways for us. Like tonight's show, I don't see a lot of kids in there that look like... We're in the position Hot Water Music is in when they play with us in Florida.

AA: Do you hate when you get categorized as Grind, or Powerviolence, or Death Metal...?

SH: I don't care. I'm too jaded to care about stuff like that. It makes no difference what people think of me anymore. What can I do about it? You know what I mean? **AA:** Yeah, I know, but some people get pissed off about it... **SH:** I really like it when people call me metal. I like that a lot. It's like a compliment. Especially when they say it derogatory; "Man, they're too metal!" I find it very flattering.

AA: Are you going to tour with anyone when you come around this summer? Are you going to come by yourselves?

SH: We don't have anything planned, really. I haven't even talked to 'em about it yet. You'll know before them. I want to do the Cleveland/Dayton/Chicago area with a band called Ascension. They're like a straight edge metal band. They're cool. They're all into Kiss the Goat and stuff like that. I can hang out with guys like that. I like their record a lot. Supposedly, I'm supposed to record their new album for

them. I haven't talked to them about that, either. I don't know what's going to happen, I just know the guy that put out their record. I think we're going to do some Canada shows with Acrid.

AA: Do you have any monkey stories, monkeys you knew as a child, or any monkeys in your area you'd like to comment on?

SH: We have an amusement park in Tampa called Bush Gardens. They have a big wild life preserve and they have lots of zoo type exhibits where you can see all different primates of the world. I've seen quite a few monkeys' asses and monkeys jerking off and shit like that. That would be the only monkey story that I know. I don't know anybody who owns one or anything. Monkeys are good.

AA: Do you want to give an address?

SH: Don't put my address in there, 'cause I move around a lot and I'm horrible with mail. I'll just end up feeling like a shmuck. **AA:** I'll put Sound Pollution's in there. **SH:** Yeah! Do that! Ken hates that!

AA: How about a discography?

SH: The first record was called "Necrosalvation", a 7", and it's been bootlegged recently. **AA:** Do you know who did it? **SH:** Somebody in Germany, most likely Lost and Found. I hate that record. Then the Split with OLD, the "Anticapital" album, the "Blindspot" 7", the CD with the 7", the LP and the split. There's a song on there that's only on a comp. It's on that "Bleeeearrrgghh!", that Chris Dodge, Slap-A-Ham ... called "Wall of Shame". Then we've got the new one, "Misery Index" out, and it will be out on vinyl, that just takes longer. We had to get 'em for tour, and we were like stuffing them in the van.

AA: Well, keep up the good work. We were happy to interview you.

SH: Cool, thanks!



SHOW REVIEWS

By Super Urine Monkey - Chimp about town.

EXHUMED, DEADBODIESEVERYWHERE, BENUMB, GORYMELANOMA, AGENTS OF SATAN & LACHRYMOSE

at the Cocodrie, SF 12/29/96

It was a packed bill, but not a packed house. 21+ shows can shove it. Maybe it was 18+, 'cause they wouldn't let me walk further than 5 feet away from the bar with a drink. Anyway, Lachrymose is a band made up of Shane, Geoff and Ross of Skaven and Dino from Dystopia. They're pretty good. You can hear Skaven come through every once and a while, but most of it is pretty doomy like My Dying Bride or something. Pretty good shit. Agents of Satan were hilarious. There were about 12 people on stage at one point during their set. It was one of the best AOS shows I've seen in a while. I hit the bar for Gory, but they sounded pretty good. They got their bassist, Ryan, back from Dawning and their sound has improved a bit over the last 2 years. Grindy sick shit. They have song titles like "Hit by a bus". Good if you like that stuff. Benumb played a usual short set, with Pete's brother filling in on Bass. They ruled. The singer from Emetic jumped on at the end and did guest vocals for "Raining Blood", the song Benumb always ends with. Deadbodieseverywhere fuckin' ruled. They should play more shows. Pete from Benumb sang on one of their songs. Exhumed played and the show ended. Bye.



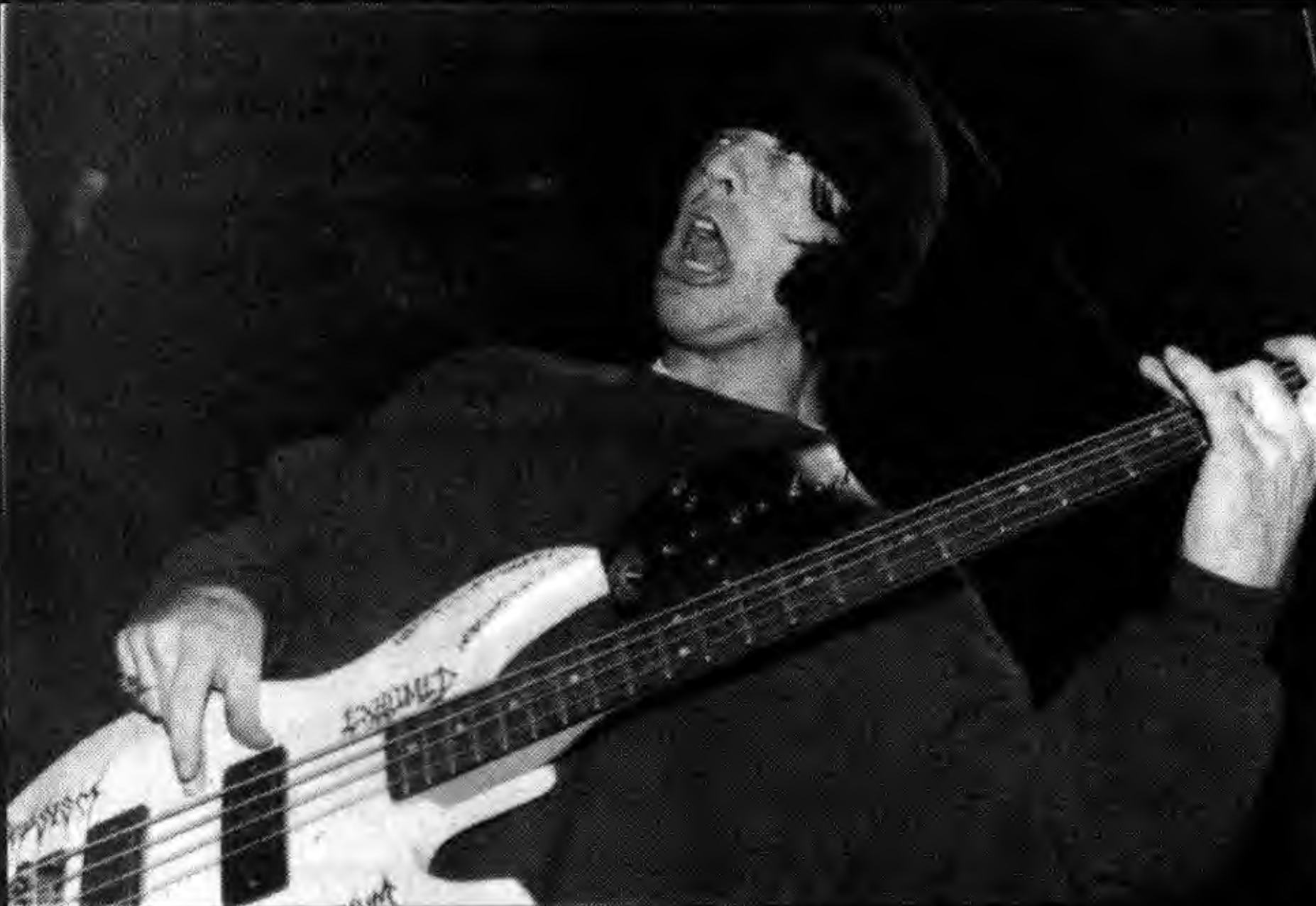
Slight Slappers at Fiesta Grande

(Photo by Admiral Andrew)

FIESTA GRANDE #5, DAY 2

@ Gilman Jan 11, 1997

Thanks to Pete for getting me in in time to see Benumb. That was one of the best shows they ever played. I could hardly get back in to see Lack of Interest, missed most o' them. What I saw was good, though. Excruciating Terror made people too crazy, and I'd just seen 'em two nights before, so I skipped them. Enemy Soil busted out with 4 members and quite frankly blew away their 2 guys and a machine recordings. Discordance Axis took the stage and destroyed everything. As awesome as they were, the crowd was too destructive for me and I had to bolt outside before I became a fleshy pulp. I came back in for Capitalist, who were awarded the ceremonial Fiesta Grande Sombrero for being the only band to play every Fiesta. They introduced their new drummer and proceeded to annihilate. Awesome show, despite cancelled bands.



Frankie of AOS lays waste to the Cactus Club (Photo by Matt Average)

DYSTOPIA, SLIGHT SLAPPERS, SPAZZ, NOOTHGRUSH, AGENTS OF SATAN, & EMETIC

@ Cactus Club, San Jose, Jan 13, 1997

Post-Fiesta treat for those who stuck around a couple of days. I was in a much better mood than I was at Fiesta, even though the Cactus Club sucks. AOS was supposed to open, but they snuck Emetic on before them. Buh-Bwack threw up on stage again, but people didn't see that and ended up standing in his vomit whilst watching the other bands. Agents of Satan tore it up pretty good, not too much fighting on stage. We played a little better than we did at Fiesta, at which I sucked. Spazz played the exact same set that they did at Fiesta. Awesome stuff. Slight Slappers seemed even more energetic than they were at Fiesta, and the drummer took advantage of the lack of a "no stage diving" sign and did a flip off of the stage at the end of the set. Nobody caught him and he landed right on his back. That's gotta smart. Dystopia played every song you've ever heard by 'em and a few you haven't. They played forever and didn't even get kicked off the stage!! One of the best shows ever.



Benumb at Fiesta # 5 (Photo by Super Urine Monkey)



Max at Fiesta #5. Hey Max, Is that a Spazz face or a Capitalist face? (Photo by Alex)

NO LESS, AGENTS OF SATAN GODSTOMPER,
CATHY AMES & SLOBBER

@ some warehouse in Mountain View February 28, 1997

Started off real slow with Slobber ending as I walked in and no band playing for another hour or so. Cathy Ames finally hit it up and did good, despite some technical difficulty on guitar. Godstomper spilled in and took forever to fuckin' play, but were awesome. Just as Agents of Satan were about to start, the pigs showed up, one of which I recognized as a star jock from my high school. I hate cops. We left, and were gonna come back, but I fell asleep in the car and woke up back in SJ. I guess Agents ended up playing and instead of No Less, Apeshit played. Wish I coulda seen that. Oh well.



Cathy Ames at Pirate Cat Records 1/19/97
 (photo by Super Urine Monkey)

THE GAIA,
CAPITALIST
CASUALTIES,
FIELDS OF SHIT,
THE DREAD & GUNPRO

@ 924 Gilman, March 1, 1997

Gunpro was surprisingly good. I missed a chunk of their set 'cause I was late, but they caught my ear as soon as I walked in. Abrasive, hateful. You know, good. The Dread brandished their own form of punk. Angry, but not violent. I'd never seen 'em before, so it was cool to finally get to. I missed most of fields of shit 'cause I was starving. They were OK. People seem hung up on 'em cause the guy used to be in Filth. Big deal. Capitalist came on a punished, of course. They were cranky 'cause people weren't as enthusiastic as they shoulda been. Max kept wanting to start songs without giving Mike and Jeff their old man rest, so that was funny to watch. The Gaia started up next and the place finally started getting crazy. It was a pretty weak turn out for a Japanese band, but they didn't seem to mind. They rocked.



The Gaia at Gilman
 (photo by Super Urine Monkey)

NO LESS, EXHUMED, 2 other bands that didn't show & AGENTS OF SATAN

@ The Cactus Club in San Jose, March 17, 1997

St. Patty's day madness in San Jose! The 2 bands that flaked were dm bands from Utah that nobody's heard from since. Mystery. Agents started off the night with an awesome return to the 3 piece, since Kindred had been missing for a week or so. They fought a lot, but it was still cool to see them in their old form again. I missed Exhumed. By the time I got back, 6 or 7 people had been kicked out (incl. Frankie of AOS for tagging) and Dan from No Less was next. No Less was down to 3 members and were trying to pull something off, but the club shut the show down. A bouncer came over to our table and started harassing Brandon from Deadbodieseverywhere for sleeping. After growling a few times, Brandon finally got up and was dragged outside, where he urinated on the sidewalk and was then pushed into his own urine by Pelon of No Less. I can't honestly say I'd have remembered this show if it weren't for that. Andrew thinks people in California are weird. I guess he thinks you can have fun without urine. Shows what *he* knows.



The Gaia at The Chameleon, SF 3/19/97 (photo by Frank Cassidy)

NO LESS, EXCRUCIATING TERROR, GASP, LACHRYMOSE & DEADBODIESEVERYWHERE

@ the Debauchery Warehouse March 23, 1997

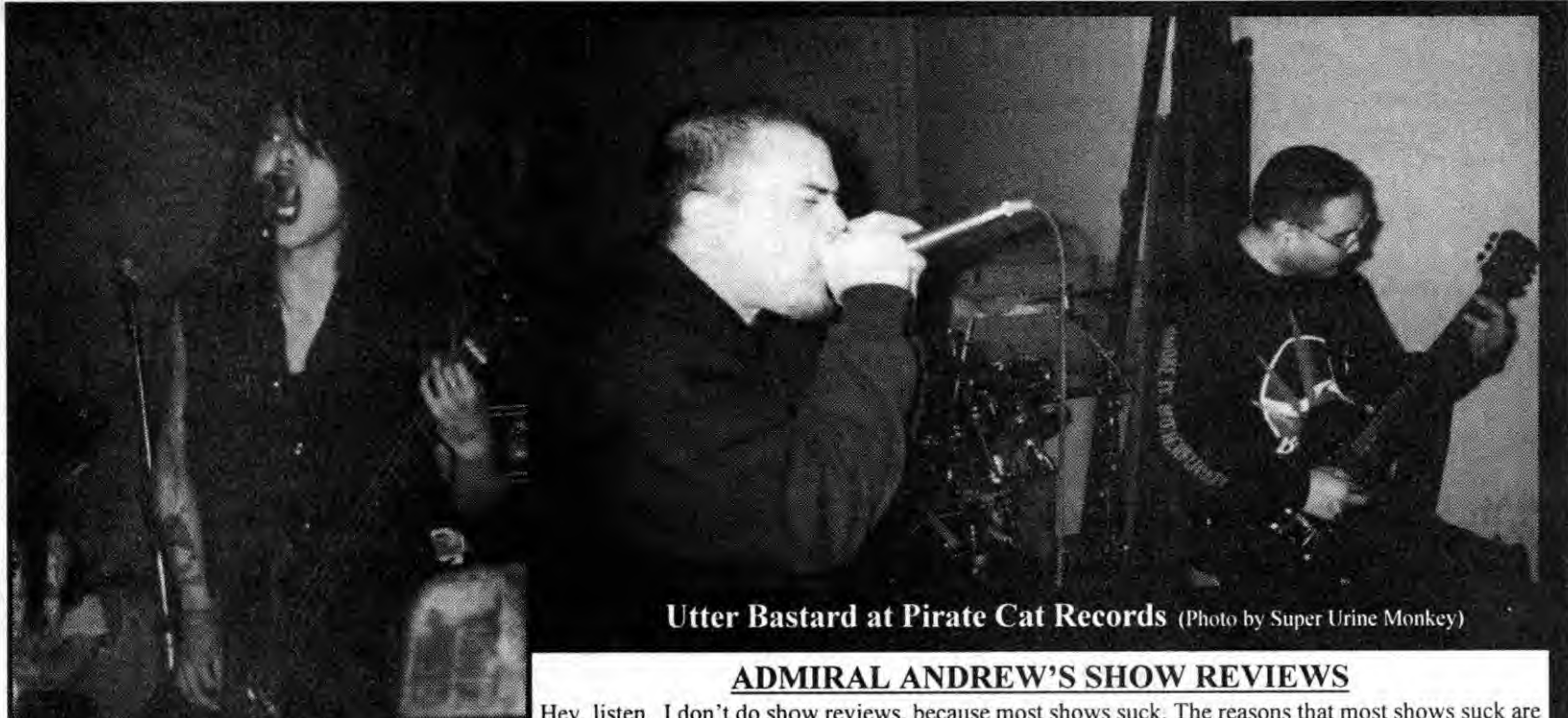
Deadbodieseverywhere fuckin' annihilated. Best band of the night, motherfucker. They were a 4 piece once again, with Jason being down on spring break, and Pete from Benumb even stepped up and did vocals on a couple of numbers. That was the best show they ever played. Just ask them. Lachrymose dealt out some more of their doomy crustmetal. Dino jumped into the crowd and spooked some folks. Gasp was the 2nd best band of the night, but it was the worst I've ever seen 'em. You can't really hear much at this place and their tuning left something to be desired. The shit was still pissed, though. I hung around for a while waiting for E.T. to start, but then decided to go get a beer. When I got back, they were playing but I got stuck talking to someone. As soon as I said "Well, I'm gonna go watch E.T.", they finished. Oh well. This No Less story is funny: All 5 were there for once, but Stinkweed got wacked w/E.T., freaked out and left. Jay's girlfriend was in labor, so he left, too. Rather than go on as a 3 piece, Frankie from AOS stepped up and Jason from Emetic took the extra mic, and No Less played with 2 singers, 2 bassists and drums. It was awesome. There was a Logical Nonsense/Acid King show at the Chameleon around the corner, so the turnout was hella weak.



Gasp rips shit up at the Debauchery (photo by Super Urine Monkey)

Justin of Deadbodieseverywhere at the Debauchery (photo by Super Urine Monk)





Utter Bastard at Pirate Cat Records (Photo by Super Urine Monkey)

ADMIRAL ANDREW'S SHOW REVIEWS

Hey, listen. I don't do show reviews, because most shows suck. The reasons that most shows suck are too many to list, but I will name a few: Most of the time, there's only one band I like. So sitting through the agony of 4 shitty bands is really annoying. Another reason is that when humans gather in large groups, it is conducive to an environment of stupidity. Let's just say I try to steer clear of having to interact with pitiful humans. Although I don't do show reviews I will take this opportunity to list some bands that were really good live over recent months: Slight Slappers (Japan), The Gaia (Japan), Spazz (CA), Noothgrush (CA), Cavity (FL), Hanson (NY), Assuck (FL), Kiss it Goodbye (WA), Seized (Canada), Capitalist Casualties (CA), Monster X (NY), Hemlock (NY), The Last Crime (NY), Charles Bronson (IL), Asstroland (NY) and Grief (MA). Check out these bands live, don't be a shithead!!!

The Gaia at the Chameleon, SF
(photo by Frank Cassidy)



Man is the Bastard at the Chameleon 5/3/97
(Photo by Super Urine Monkey)

When Animals Attack 2 and 3

Wow! These really sucked compared to the first one. The only good part was when the deer was pummeling the hunter for over 5 minutes! That was episode 2, so I guess that was worth seeing. Episode 3, however, was a total waste. Also, why the fuck is Robert Urine wearing a leather jacket in all 3 installments? What a fucking hypocrite!



**Tabata of Zeni Geva at that show
SUM reviewed in Monkeybite #1**
(Photo by Super Urine Monkey)

Slap-A-Ham Fiesta Grande #5

Day 1 - Jan 10, 1997 (this page)

clockwise from top left:

**Hellnation, Slight Slappers,
Cavity, Noothgrush**

**We didn't get any pictures of Utter Bastard, so
look at the one in the show reviews and pretend.
The pix of Spazz we took sucked. Sorry.**

Day 2 - Jan 11, 1997 (Next Page)

Clockwise from top left

Discordance Axis, Capitalist Casualties (x4)

Excruciating Terror, Discordance Axis

**The Admiral took some pictures of Lack of Interest's
feet, there's a picture of Benumb in the Show reviews,
and our pictures of Enemy Soil sucked. Sorry Again.**

Good Photos (Slight Slappers, Discordance Axis #1 & Capitalist #2) by Jersey Jen. Others by Admiral Andrew and Super Urine Monkey.



Now you see why we want as many
photos as we can get you idiots to
send. You'll be credited (just an ego
boost for self-centered humans), but
if you want to get paid, take your
greedy human ass to another 'zine.

**Sorry there's
only 4 pix from
day 1, we didn't
take enough, and
most didn't come
out. I wish we
had that one
Matt is taking of
Hellnation**





**All photographs on this page by Justine DeMetrick
Except The Gaia - taken by Super Urine Monkey**



Crossed Out



Rorschach



The Gaia

All photographs on this page by Justine DeMetrick



Los Crudos



Human Remains

All photographs on this page by Justine DeMetrick



Cop Out



Crossed Out

All photographs on this page by Justine DeMetrick



Anal Cunt



Failure Face



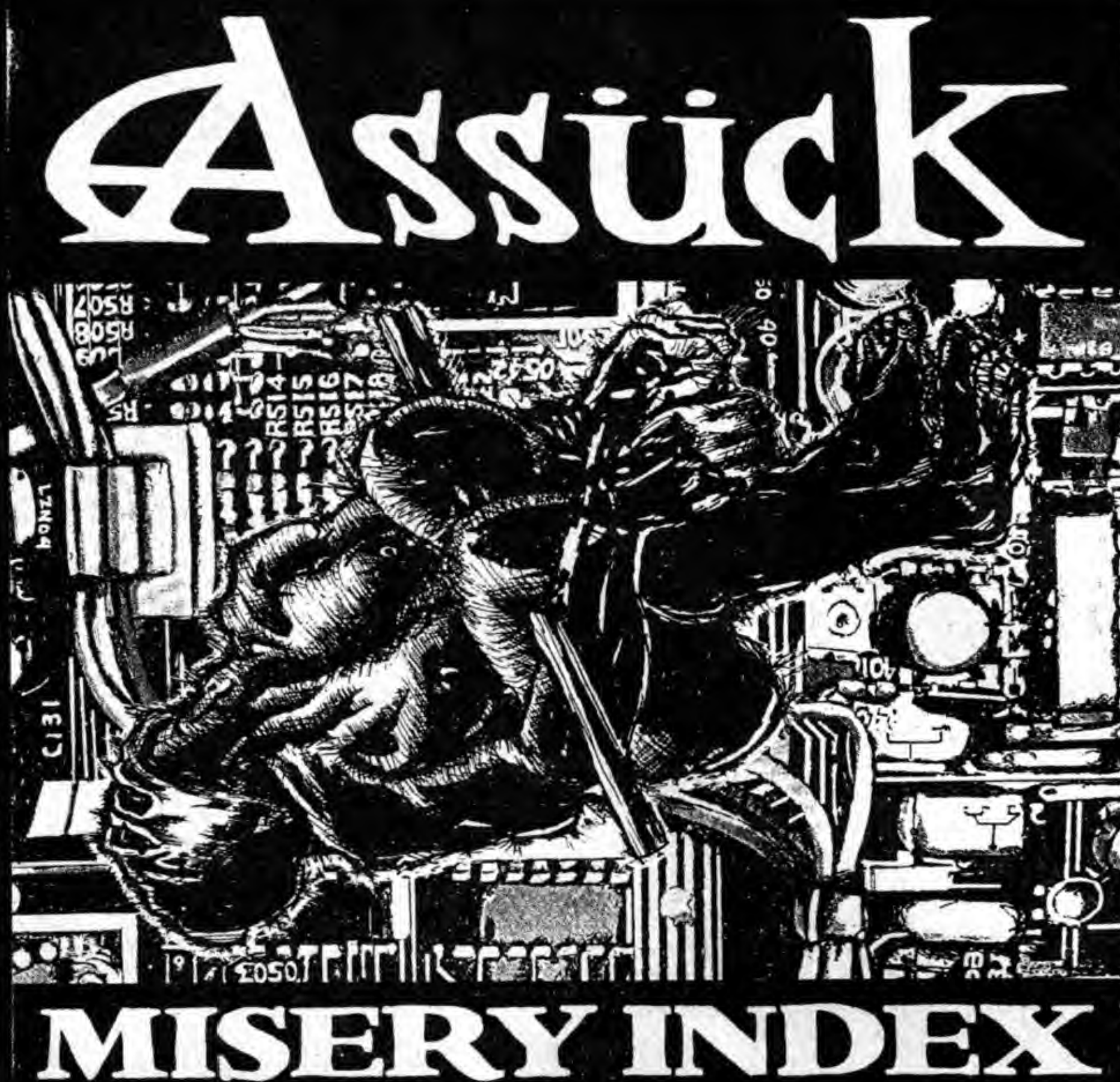
Dazzling Killmen

PICKS OF THE ISSUE

Assuck - Misery Index LP/CD (Sound Pollution)

Listen up imitators! Assuck is the best! You all suck! Quit Drumming! Kneel at their feet! Bring them gifts! Dote upon them! Worship, wallow, envy, succumb, falter, pity, enjoy, wish, lose, hope & realize you can never do what they do! 15 grinding/hc songs in 15 minutes. Guitarist Steve takes over the vocal duties and sounds just as good as the old guy. The production is brilliant and the lyrics take a more personal side than their former political lyrics. All in all, an awesome release. Congratulations, Ape Status attained.

-Admiral Andrew



SPAZZ
GOB

SKINNY TOP
HEAVY
BOTTOM

CUSTOM GOUGE 2215
FLESH WOUND MADE
5 INCH RECORD IN FUK

SPAZZ/GOB split 5" (Satan's Pimp/702)

With upwards of 30 full lengths, splits & comps between the 2 of these bands, I must say this tiny platter may encompass the finest work of both. Spazz directs all of their energy toward one Finn McKenty, a chimp who interviewed them for his fine 'zine "Inside Out". In it, he asked Chris Dodge questions like "What was the first record you ever put out?" to which the answer was "your mom yodeling in the bathtub". The first song on this record? "Finn's mom yodeling in the bathtub". He also asked "What's next for Spazz?" Chris's answer was "A Finn McKenty tribute album". And you thought they were kidding. In 5 years, Gob has grown into a ferocious, pounding, swirling mass of anguish and torment. The song on their side, "Raised in a Barn", is one of the most miserable onslaughts of punishment ever produced. If you're smiling when you put this side on, you won't be after a few seconds. It's like eating a nice steak dinner only to find out that it was actually monkey meat.

-Super Urine Monkey

Reviews

Remember to send a copy of your record or tape to BOTH Super Urine Monkey (CA) and Admiral Andrew (NY) As you can see, we have different tastes, so send 2!

For the Foreigners

This is how contact addresses in the US work:

**Name
Street Address or PO Box
City, State, ZIP code
Country**

For purposes of space, we've only put addresses for labels that were too cheap to buy an ad. It was only \$10, for ape's sake!

The term "B.M." which appears in Super Urine Monkey's reviews does not stand for Black Metal, Bad Monkey or Barry Mannilow. You figure it out.

A

ABSINTHE, "Head of Twine", 10", (King of the Monsters)

Ex-Groundwork lay it down on this slab. Uakari-core with the usual Arizona band evangelist samples. Punishing pace changes and gorilla-grip riffs that lay an anguished tone to the whole thing. (King of the Monsters: 8341 E. San Salvador, Scottsdale AZ 85258) (SUM)

ACME, "...to reduce the choir to one soloist" LP/CD (Edison)

Compilation of this awesome band's discography. Comp tracks, the 7" and a buncha silence (On CD - between tracks 8 & 9) with which I could have done without. Pioneers of a sound that a few German bands (including ex-ACME members) are keeping alive. (SUM)

ACME, "...to reduce the choir to one soloist" LP/CD (Edison)

A compilation of this explosive German band who emulated Rorschach. 9 amazing tracks of destructive hardcore. Too bad they didn't do more. Beautiful packaging makes this a brilliant release. (Edison; PO Box 42586; Philadelphia, PA 19101-2586; USA) (AA)



We don't review stuff we don't like, so If you don't see your little record or tape in here, Fuck you. You can get most of these records through Vacuum. Look for his advertisement and interview for more info. We're monkeys just like you so don't get excited if you don't agree.

The split between the human line of ancestry and the line of the chimpanzee and the bonobo is believed to have occurred a mere eight million years ago

AGENTS OF SATAN/NO LESS, split 7" (Bad People)

The West Bay Coalition is in full effect with Stinko Badinko doing double duty in his 2 main bands. The No Less stuff is off of their 3rd demo, which didn't get out too much and the Agents stuff is new, with guitar. Both sides complete with chimp chatter, uakari howls & rabid lemur squeaks. Primitive punishment. (Bad People; PO Box 480931; Denver, CO 80248-0931; USA) (SUM)



A LIGHT IN THE ATTIC #2, newsletter, full size 4 pgs

Short "zine" from NY. Covers a lot of crap (pix of NoFX? 'cmon guy!) but theres some good stuff in here, too. Since the Admiral doesn't do show reviews of NY shows, you should get this for 'em. He does a lot of hardcore reviews, but hits up Knitting Factory type stuff as well. Send a stamp to PO Box 343; Merrick NY 11566. (SUM)

ANAL CUNT, "I like it When You Die", CD (Earache)

Ballistic sillymonkey grind/thrash with the best song titles ever. Like "Locking Drop Dead in McDonald's". Get this or "you're gay" (AA)

ANAL CUNT, "I like it When You Die", CD (Earache)

Anal Cunt is gay. (SUM) (Fuck Earache)

ASSFORT, "Bark up the wrong Tree", 7", (NAT Records)

Ripping fast core from these Japanese hc freaky monkeys. The drummer uses a cowbell. Awesome. (NAT; Avenue Shinsaibashi #807; 2-18-6 Nishi-Shinsaibashi; Chuo-Ku Osaka; 542 Japan) (AA)

ASSHOLE PARADE, s/t 7" (self-released)

This is one of those instances of stuff I wouldn't have liked a year ago, but do now. It's like a cross between Forced Expression and Utter Bastard. Totally awesome fastcore, with a sense of humor & a sense of hatred. (Asshole Parade; 821 NW 13th St. Apt #3; Gainesville, FL 32601 USA) (SUM)

ASSHOLE PARADE, s/t 7" (self-released)

A.P. are definitely influenced by Infest and Septic Death. This 7" is really good if you like those bands. If you don't like those bands or this 7", then you are a fucking idiot. Florida gorilla-violence wins again. (AA)

ASSTROLAND, "Sweep the Leg", 7" (Exit)

Punkish Gorilla type hc from Brooklyn's Asstroland. The best song is called "parents" and its about the hideous thought of your parents still having sex! Great cover art, too. (AA)

ASSUCK, "Misery Index" LP/CD (Sound Pollution)

The return of Tampa's mighty ape-grind. Guitarist Steve Heritage is doin' the vocals, and although it doesn't sound *exactly* like Paul, it does the trick. 15 songs in about 15 minutes. Definitely picking up where they left off. (SUM)

AUBE, "Cardiac Strain" CD (Alien 8)

With tons of American bands, even some hc bands, starting up "Noise Projects", its always nice to have some good ol' Japanese operation come in and school everyone on how its done. Aube varies from ambient to completely deconstructive harsh waves of noise. Not for the feint of heart. (SUM)

(Alien8; PO Box 666 Station R, Montreal, Quebec; Canada: H2S 3L1)

AUTOMATON, demo

10 songs from these grindy NJ chimps. Very much like Drop Dead, especially vocally, with a mix of old hc like Life's Blood. Great production makes this a great start for Automaton (AA)

(Automaton; 1121 Disalvo St.; Tom's River NJ 08735; USA)



B

BASTARD NOISE/MERZBOW, split 7CD/12" (Release)

Both are OK for noise. It's enough to drive a chimp up the damn wall! (AA)

BENUMB/DUKES OF HAZZARD, split 7" (Hump-A-Chimp)

Benumb lays down some of the best shit they've ever recorded. Awesome HC crossover with non-stop double bass from Goleti. On the flip side, Roscoe P. Coltrane sings an ode to his dog "Flash" with plenty of his famous chimp-chortles. (SUM)

BIONIC WOMAN (Sci-Fi Channel - 1pm)

All I have to say is that Max, the bionic dog opened a can of dog food with his bionic jaw. Fucking priceless. (SUM)

BLACK ARMY JACKET, "The Path of two swords as one" 7"

(Chainsaw Safety)

More gibbon-gone-goofy stuff from NY. Awesome samples, some chunky stuff, and a heaping spoonful of bonobocore. Its like finding a pissed off baboon in your fridge when you wake up in the morning. (Chainsaw Safety; PO Box 260318; Bellerose, NY 11426-0318 USA (SUM)



BORIS, "Absolutego", CD (FangsAnalSatan)

Catatonic Graugeri on PCP. The name might lead you to believe this is a Melvins rip-off band and Joe Preston was definitely an influence, but this band has some original ideas and tricks up their sleeve. One song, 57 minutes. Pain, anger & annihilation. (Boris; 2-16-9-203 Higashimotomachi, Kokubunjishi; Tokyo, 185; Japan) (SUM)

BRUJERIA, "Marijuana", 7" (Chuppa Cabra)

Funny 7" spoofing the horrible song "Macarena". Brujeria changes the lyrics to acclaim the sweet leaf. Side B has a song called "Matando Gueros '97", which means "kill whiteboys" (AA)

Although chimpanzees virtually never adopt face-to-face positions, bonobos do so in one out of three copulations in the wild

C

CANEPHORA, demo

Cool deathmetalish hc from VA. A lot of cool guitar interplay and great drumming. Typical vocals hold this back a little. (AA) (Canephora; 231 Hill Prince Rd., Virginia Beach, VA 23462; USA)

CAPITALIST CASUALTIES/STACK, split 7" (Six Weeks)

Holy primal shitfuck, this 7" is amazing!! Stack is a real surprise here. Can't wait to hear more of their manic hardcore noise. CC return with, as usual, amazing hardcore & the song "Stupid Ass Punk" rings true. Just come to NYC and walk down St. Marks Place. I love the packaging & artwork. You need this now, you classless human. (Six Weeks; 225 Lincoln Ave.; Cotati CA 94931 USA) (AA)



CAPITALIST CASUALTIES/STACK, split 7" (Six Weeks)

The last Capitalist with Matt on Drums, and boy is it a doozie. One of the finest releases from these wise orangutans. Stack break through the Euro-barrier to present some super speedy power-colobus. Not standard German hc fare, but great. (SUM)

CAROL, "Prefabricated" 7" (Per Koro)

Pissed off post ACME german hc. Not quite as good as the track on CNCL4, but still some awesome lemurcore.

(Per Koro; Bismarck Str. 55; 28203 Bremen; Germany) (SUM)

CAVITY, "Drowning", CD (Bacteria Sour)

Great slow-core from Cavity. I love the new shit plus their first 12" included on this. Get depressed on this, baby (AA)
(Bacteria Sour; PO Box 422986; San Francisco, CA 94142; USA)

CAVITY, s/t 7" (Rhetoric)

If you decide to buy a Cavity record, make it this one. Good. (SUM)

CAVITY, s/t 7" (Rhetoric)

Fuckin' great new 7" from these floridan slow-core monsters. Very sabbathy, which is definitely a good thing. Unholy monkeysludge riffs abound. (AA)

CHARLES BRONSON/ICE NINE, split 7" (Bovine)

Jesus monkeyfuck! The Charles Bronson shit smokes. Their best recording yet and the lyrics spite Victory records and all the dumb useless shit they bring to hard-core. Ice Nine do a bang up job with their brutal & chaotic hard-core. Probably one of the best records Bovine's put out so far. (AA)



CHARLES BRONSON/ICE NINE, split 7" (Bovine)

The bands might not have liked Sean's description of their music, but I think people who like either band will find this to be a record well worth their measly 3 buck. Berzerkercore or Bonobocore? Emo-violence or Indri-Violence. Who cares? Just get it. (SUM)

COALESCE, "A Safe Place", 7" (Edison)

Somewhat Chunka-chimp, but otherwise OK stuff from ex-Earache band from Missouri. The vocals almost make it too indie-rock for me, but the riffs are usually pretty good. (SUM)

CODE 13, "They made a wasteland and called it peace", 7" (Havoc)

Side A (Punk side) features an assortment of standard Minneapolis Macaque Mania. Side B (Thrash side) fucking amazed me, though. b.m.-running hardcore with awesome vox and blast beats. Awesome fuckin' record. (SUM)

COLOSSAMITE, "All Lingo's Clamor", CD (Skin Graft)

A six song CDEP made up of ex-Dazzling Killmen singer/guitarist Nick Sakes. They got 3 monkeys on guitar and no bass. Really interesting guitar shit and it sounds a lot like the Killmen, so I'm happy. Screw you! (AA)

COMETBUS #35, 1/2 size 'zine 50 pgs (Aaron)

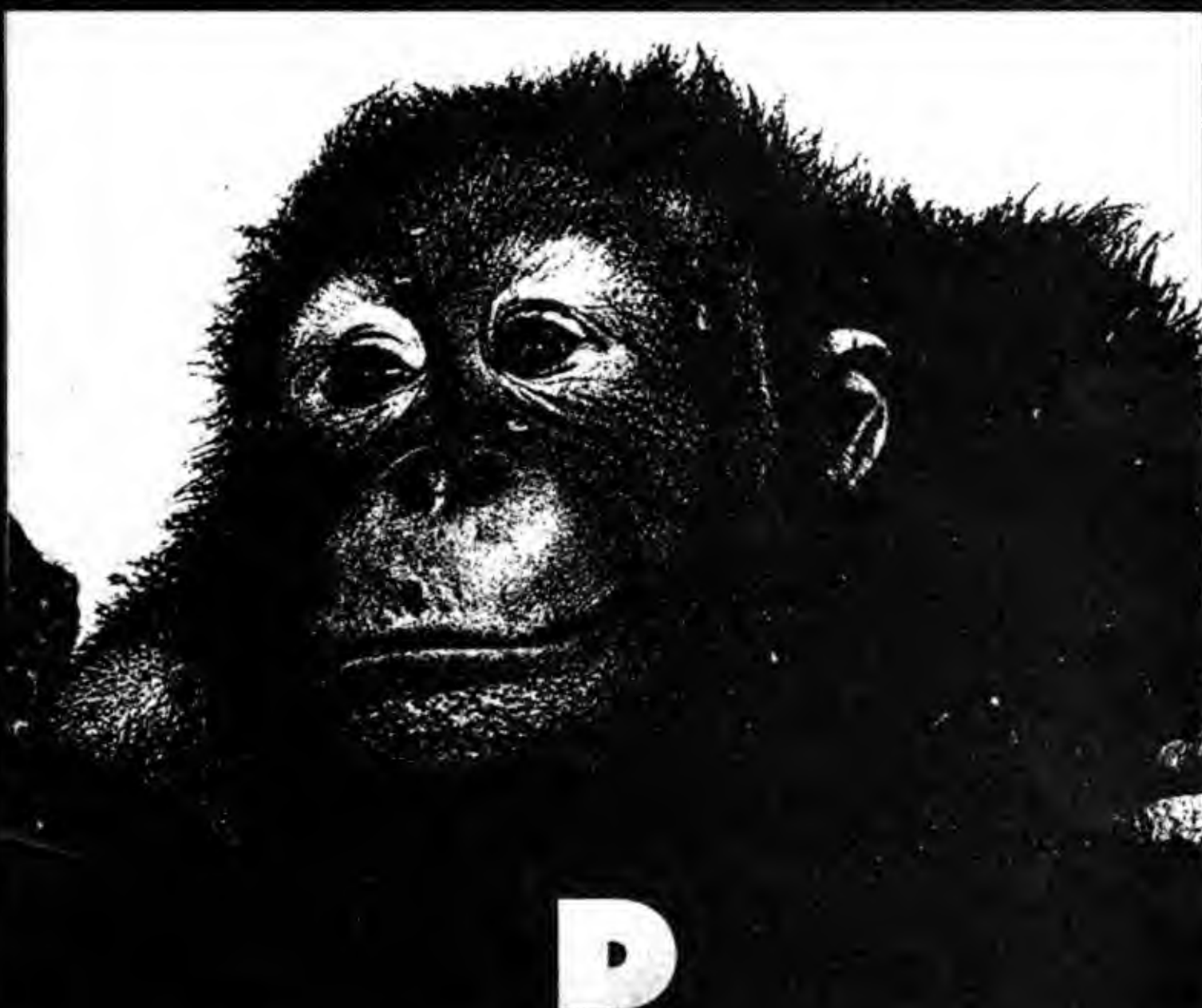
This ish is composed entirely of short stories (34 of 'em). I rarely make it through more than 1 story per b.m., so they're not too short. Lotsa talk about coffee & weirdos. Interesting tales of travel and poverty. No monkeys, but good reading (Wow Cool; 48 Shattuck Square box 149; Berkeley, CA 94704) (SUM)

CORRUPTED, "El Dios Queja", 10" (Tag Rag)

The best band from Japan are back with an amazing 3 song 10" which rivals their 3 song CD in quality & brutality. They are the heaviest band on the planet earth. This is sold out, but Devastating Soundworks has a limited supply. Get it at all costs (AA)

C.R., "The John Lisa LP", 12" (Reservoir)

NYC's simian safety commission busts out with some hc set to start the compassionate revolution. Leave the drugs alone, don't get caught up in self pity, and for ape's sake, buckle up! Comes with a booklet including a copy of the Admiral's drivers license! (SUM)



DAMAD, "Rise and Fall" 12" (Prank)

Best thing yet from these Georgian Geladas. Victoria's vocals range from grunting to screaming to sorrowful moaning. Often depressing, always pissed, never boring. (SUM)

DAMAD, "Rise and Fall" 12" (Prank)

I'm coining a phrase for a genre here. I'm calling it "Neuro-core" (ie sounds like Neurosis). By the way, that's not a band thing. I like this record. It's spooky, moody hc/metal. Definitely turn out the lights and lock your doors! This thing is right on. (AA)

DAZZLING KILLMEN, "Recuerda", CD (Skin Graft)

I am floored by this! Its torturous Gorilla angst noise rock/hc. It's so original and devastating. This is all of their singles and live stuff on one CD. The song "torture" describes how I feel pretty well. There's even a little humor in the live set at a radio station where they have boyscouts growl their name in a station I.D. One of the most brilliant bands I've ever encountered. You must partake (AA)
(Skin Graft; PO Box 257546; Chicago, IL 60625; USA)

DEAD AND GONE/THE GAIA, split 7" (Prank)

Those monkeys in black, Dead and Gone are actually OK with me on this. Very Neurosis, though & kind of tripped out. The Gaia rule on this and if you haven't heard them, you lose. Female chimpviolence from Japan. Prank delivering the goods again! (AA)

DENAK/PROYECTO TERROR, Split 7" (Self Released)

Two Spanish grind bands tearing b.m. up. Denak either has dual vocals or effects. Either way it sounds awesome. P.T. has a way more metal tinge to it, but are good as well. (SUM)
(Denak c/o Inaki; Apdo 392; 28080 Madrid; Spain)

DEVOID OF FAITH, s/t, CD (Hater of God)

A Collection of 15 tracks of upstate NY's best hardcore band. It doesn't get any heavier than this, so get your bonobo ass in gear and get it! (Hater of God; PO Box 1371; Troy, NY 12181; USA) (AA)

DISCORDANCE AXIS, "Jouhou" 12" (Devour)

Abuncha new stuff from NJ's Nasaliscore superstars. Everything that makes them awesome captured right here on one record. Awesome, except for the patented Jon Chang tech-art lyric sheet. You can't tell what song you're listening to! Their new logo blows, too. Doesn't matter. Still a shit running LP. (SUM)

DISCORDANCE AXIS, "Necropolis" 7" (H:G Fact)

More of the same. Sound quality isn't as good as the LP for some reason, but you'll get it anyway if you're a smart little chimp (SUM)

DYSTOPIA/SKAVEN, Split 12" (Misanthropic/Life is Abuse)

Dystopia reign supreme as the most original and intricate abstract ape operations around today. Three awesome new songs and 1 from the CNCL 2 comp. Skaven are an odd melange of crust and metal. I've seen 'em live and this stuff doesn't represent the band very well. "Plauge Wind" (sic) is my favorite song title. (SUM)



E

EBOLA, s/t LP (Flat Earth)

UK band (much better than their German namesake) that rips all the hair out of punks spikey head and shoves it down its throat. Awesome lyrics, squirrel monkey vocals & riffs that break ribs. (Flat Earth; PO Box 169; Bradford BD7 14S; UK) (SUM)

ECONOCHRIST, Discography CD (Ebullition)

You say you like hc and punk. Well you don't know shit until you get this. Now get the fuck away from me before I have to hurt you! (Ebullition; PO Box 680; Goleta, CA 93116; USA) (AA)

EL DOPA, s/t 7", (Prank)

Another good 7" by Prank! This time its El Dopa and furious hardcore. More crusty than anything, this still blows away all the boring Neurosis and Discharge clones. Beautiful artwork and really well thought out lyrics round this out. Right on! (Prank; PO Box 410892; San Francisco, CA 94141-0892; USA) (AA)

ENEMY SOIL, "War Parade", 7" (Slap-A-Ham)

Excellent grindcore from Enemy Soil. My favorite thing about these baboons is their lyrics, which are insightful and hit home for me. I'm a sap. Slap-A-Ham rules! (AA)

ENEWETAK, "Guns. Elvis Loved Them" 12" (Kiss of Steel)

Awesome new LP from O.C.'s only manic mandrills. Sorta along the lines of the Arizona sound, but they add a touch of doom and a little sense of humor. (SUM)

(Kiss of Steel; PO Box 3952; Orange, CA 92857-0952; USA)

ENEWETAK, "Easyrider Sessions vol. 1" 7" (Buk Buk)

Tribute (?) to Black Sabbath. There's one song on here that destroys anything I've ever heard from them, but they spelled "Iommi" with only one "m" in their thanks list, so they fail. You should probably pick this up anyway. (SUM) (Same address as Kiss of Steel)

ENVY/SIXPENCE, split 7" (H:G Fact)

Awesome split. Both bands capture the fury of the better kraut bands. Envy is from Japan and Sixpence is from Denmark. I prefer Envy, but both are good. Sixpence goes off on this little fluffy tangent, but spend the majority of their half dealing out healthy doses of marmosetcore. (SUM)

F

FAILURE FACE/EBS, Split 12" (Burrito)

The mighty Failure Face are back with their final release of spiteful hardcore. I loved their side, it was monkeylicious! EBS are awesome thrash much like old D.R.I. If you like early '80's hc, get this! (Burrito; PO Box 3204; Brandon FL 33509; USA) (AA)

FALL SILENT, "No Strength to Suffer" CD/LP (RPT)

Well, I gotta give props where props is due. I was at a show once and Hirax Max sez to me "Ohhhh, you slam 'em in your 'zine, but you'll still wear their shirt, huh?". Did I slam Fall Silent? I went back and looked and that review sure wasn't good. Then, a month after that, Leia was playin' this on her show and I said "What is that!?". Boy was I surprised. Maybe my monkey



ass shoulda listened to this for more than 30 seconds. This record, despite what I said in issue #1 of MB, is a good fuckin' record. I still don't think its as good as that 7", and that Pat Benetar/John Cougar cover still makes me gag, but other than that, this is some pretty ace chimpcore. What makes this an awesome band is their lyrics. Honest, to the point, no bullshit words strained through Levi's throat (which was inaudible at that show I saw 'em at in July 96). I'm still pissed about the Grief comparison, but my 16 comparison wasn't fair either. This is awesome. (Revolutionary Power Tools; PO Box 83694; San Diego, CA 92138-3694; USA) (SUM)

FLOOR, "Goddard", 7", (Rhetoric)

This Floridan gorilla sludge band picks up thier pace on this 7". "Goddard" is a great song with samples throughout. "Slugthrower" has weird vocals I'm not into, but the music is good and the packaging is unique. Worth it overall. (Rhetoric; PO Box 82; Madison WI 53701; USA) (AA)

FORCED EXPRESSION/AVULSION, split 7", (Recalcitrant Noise)

I'm not that into the Baboon Violence of Forced Expression, and I can't put my finger on why, but those grinding chimps in Avulsion know whats up. They remind me of early Brutal Truth and that is awesome. Definitely check it out. (AA)

FORCED EXPRESSION/APARTMENT 213, split 7", (Clean Plate)

If I had to name one reason that I like Forced Expression, it would be those little drawings that Brian puts at the bottom of his letters. Other than that, they're heavy, manic and have a sense of humor. I'm not usually that into Apt 213, but this is some of the best shit I've heard from them yet. You must get. (SUM) (Clean Plate; PO Box 709; Hampshire College; Amherst, MA 01002; USA)



GOB/WINK MARTINDALE, split 7", (Rape-An-Ape)

A fine platter of Christian hymns from both artists. Gob dispenses the fury of the Old Testament God, similar to their split with Designer, while Wink lays down 2 songs about the New Testament God, with a swingin' beat and a true love for the lord. (SUM)

GOB/DESIGNER, split 7", (Bovine)

Sorry, but I don't like Designer, so enough said about them. Gob, on the other hand, will fucking destroy you. These noise-chimps combine hardcore and noise rock for a sound kinda like Born Against on smack. Their insert rules. Get up on Gob, kids! (AA)

GODSTOMPER/CATHY AMES, split 7" (Cesspool)

Both bands make a vinyl debut here on a pretty awesome record. The Ascevedo brothers (there's only 2 of 'em!) bust out the manic guenon growls to a blur of bass and drums on Godstomper's side. Cathy Ames lay down some pretty straight forward hardcore, but Fenny's chimp chirps make this one of the better bands to come out of the South Bay in a long time. (SUM)

**GODSTOMPER/
MISANTHROPISTS, split 7" (Cesspool)**

Godstomper lay down more of the same on this one, except that the first song is a slothly sack of sludge. Misanthropists drop some pretty good talapoin-core on their side. "Fuck Racism, Hate everyone equally". I like. (SUM) (Cesspool; 985 Bidwell Ave; Sunnyvale CA 94086; USA)

GODSTOMPER



G

GAUZE, s/t 7", Prank)

Wow, the godfathers of Japanese monkeycore are back with an awesome new 7" on Prank. Really awesome, classic hardcore. If you want to hear the real shit, get this. Right on... (AA)

GET HIGH, demo

Cool melodic hc, good production for a demo. Worth it. (AA) (Get High; 16 B Winter St.; Somerville, MA 02144; USA)

GIDEON # 1, 'zine, half size, 32pgs

Awesome soapbox of Eric Kane. His writings challenge some of the dominant paradigms in "the scene". He throws in some meandering poems, too, but I liked the artwork and diatribes best. A buck, or preferably trade to: PO Box 12692; Olympia WA 98508; USA (SUM)

Perhaps the bonobo's most typical sexual pattern, undocumented in any other primate, is genito-genital rubbing between adult females. One female facing another clings with arms and legs to a partner that lifts her off the ground. The two females then rub their genital swellings laterally together, emitting grins and squeals that probably reflect orgasmic experiences.

GRIEF, "Miserably Ever After", CD/2 x 12" (Pessimiser)

I guess Grief got happy, 'cause they've quickened the pace. Just kidding. Actually I think this album blows their old shit away. Picture this: You're a monkey in a cage for 10 years, fed once a day, taunted and poked by humans, burned with cigarettes, and you know you'll never see another of your kind again. Listen to this in honor of the tortured primates of the world. "I Hate the Human Race" has lyrics that sum up the reason we do this 'zine. Take note, human scum! (AA)

GRIEF, "Miserably Ever After", CD/LP (Pessimiser/Theologian)

Second full length from Boston's misery merchants. The vinyl is a double 12" (only 9 songs, mind you), with insert and goofy pix on the labels. Make no mistake, though, nothing fun is going on in here. There's a St. Vitus cover and one short and fucking awesome song on which all members do vocals. The whole thing is like being beaten by a Silverback and thrown in the bush to die. (SUM)

GROINCHURN/CAPTIAN 3-LEG, split 7" (Fudgeworthy)

I got scared of this record as soon as I saw what label it was on. Captain 3 Leg (featuring Brian from F.E. on vox) grinds through a buncha ribald pirate tales. South Africa's Groinchurn lays down the facts with 5 awesome tracks of political noise-grind. A nice surprise. (Fudgeworthy, 8 Stevin Drive, Woburn, MA 01801-5366 USA) (SUM)

H

HANSON, demo

Great powerchimp by Hanson, who sound a lot like Charles Bronson. You'll definitely be hearing about them in the future. They Blaze! Great lyrics too. (AA)
(Hanson; 4 Slate St.; New Paltz, NY 12561; USA)

HARDWARE #9, 'zine, full size, 80pgs

Well laid out 'zine, almost entirely music related. Lotsa record & 'zine reviews, interviews with Mouthpiece, Catharsis, Infest, Bl'ast, Downcast & more! Some of it is way old, but that's OK. (David Koenig; 120 Coolidge St. 2nd Floor; Linden, NJ 07036-4302) (SUM)

HARSH, s/t, 7" (Six Weeks)

This is Finnish he not unlike those monkeys known as Crossed Out. Who? Also, I hear hints of Drop Dead. Same bad recording as both of those bands. Again, if you like Crossed Out, pick this up. (AA)

HEIST, "Pain is Causing life", 7" (Havoc)

Let's face it, the band who started powerchimp, Infest, are a big influence on a lot of the bands we cover in Monkeybite. Heist is definitely in that category and play it well. Their lyrics are great, especially "Total Retardation". On the side A label, it says, "If chimps give you a stiffy, you need help". Well, I guess I need help! (AA)



HEIST, "Pain is Causing life", 7" (Havoc)

Awesome crusty/grind from these ex-Rupture apes. I dunno who this "Infest" is that the Admiral keeps comparing bands to in his reviews, but this is good. The Front cover is amazing. (SUM)

HELLNATION/CFDL, Split 7" (Sound Pollution)

More manic bluegrasscore from Kentucky's finest. CFDL fire up the tofu-ninja machine and go head on into a gang of macaques. (SUM)

HELLNATION/CFDL, Split 7" (Sound Pollution)

People always rave about C.F.D.L., but on this record they don't even attain Ape Status! Hellnation, on the other hand, proceed to exterminate human ears, with possibly their best material yet. I'll stick to the Hellnation side. (AA)

HIS HERO IS GONE, "15 Counts of Arson", 12" (Prank)

Holy shit! These chimps have gotten better! I didn't care for their 7", but this shit is much fuckin' heavier. A definite progression and worthy of a purchase. They've got that destructo-gorilla guitar sound I like. Hey Prank! Right on! (AA)

HIS HERO IS GONE "15 Counts of Arson" LP (Prank)

It might be only 45 rpm, but these tennessee tamarins go full bore on this fuckin' thing. I listened to it about 100 times (maybe) the day I got it. One of my favorite records of 97 so far. Picture on the label of the B side made me laugh 'til I had a b.m., too. (SUM)



I'M PISSED, 'zine, 1/2 size 28 pgs

Record Reviews, Veganism, Anarchy, interviews with No Fraud and Noothgrush (you didn't think I found this at a bookstore, did you?). Great insight on non-american punk politics. Send \$2 (or trade) to Emmanuel Ilagan; Blk. 14 lot 16; Pleasant Hill Subd.; San Jose Del Mente; Bulacan, Phillipines. (SUM)

IN/HUMANITY "Your Future Lies Smoldering at the Feet of the Robots" 7" (Passive Fist)

Awesome East Coast Emo Violence. 2 new songs of super pissed mayhem and a 1 of a kind photograph on the cover. As good as these guys get and some awesome artwork inside and out. (SUM)

IN/HUMANITY "The Nutty Anti-Christ" LP (Passive Fist)

An awesome full length (albeit partially comprised of re-recorded comp tracks) from these southern mandrills. The new stuff is total punishment and the rehashes are even better than the originals. A definite contender for best album of '96. (SUM)

IN/HUMANITY/BONESCRATCH, split 7" (H:G Fact)

In/Humanity lays down the fuckin' law on the sci-fi geeks (like us) with "Dork side of the Farce", a song that questions toy collecting as a priority over vegan politics. Bonescratch are another amazing Japanese capuchincore outfit that slows down on occasion. (SUM)

IN/HUMANITY/BONESCRATCH, split 7" (H:G Fact)

Bonescratch is a complete rip off of Born Against right down to the production and out of tune guitar. I guess they really like B.A. alot? However, you have to get this 7" for the In/Humanity song "Dork Side of the Farce" (see interview). Now I'm glad my little brother broke all my Star Wars figures! (AA)

INTEGRITY, "And those who still fear tomorrow", 12" (Toybox)

Fucking great repress of this Ohio band's great first album. Heavy hardcore the way the kids like it. The packaging is amazing, with a really cool booklet. This ape approves (AA)
(Toybox; 116 NW 13th St. # 118; Gainesville FL, 32601; USA)

IRE/SEIZED, Split 12" (Spineless)

Seized have the 3 bass player attack and it really works. They remind me of a cross of MITB and Greif. I saw one of their last shows & the drummer puked on himself and kept playing! Too bad they broke up. Ire are full on metallic hardcore with great vocals. They kind of remind me of a cross of Rorschach and Sepultura! Get this 12" or stab yourself with a pencil. (AA)

IRE/SEIZED, Split 12" (Spineless)

Canadian crusty-capuchin all over this one. Ire bust out with some awesome political fastcore and Seized brings us more of its triple bass onslaught, with the added treat of violin! Not as good as their split w/Devoid of Faith, but still well worth getting. (SUM)



J

JENNY PICCOLO, 12" (31G)

Ol' Al just gave me the test press of this awesome forthcoming full length from JP. It definitely tops their side of the 5", with more songs, more riffs, and more apeish fury. You'll get it. (SUM)

K

KATHODE, s/t 7" (Denied A Custom)

Post NEMA grindy bonobocore that will cause an immediate b.m. Some of this borders on being metal, which I'm sure doesn't hurt the band's feelings, but I'd call this an awesome hc 7" if'n you asked me (which you didn't). 5 songs with political bent teach you that you are a human and that isn't good. Spoken with the wisdom of the lawgiver. (SUM)



KARP, "We Tear Apart", 7" (K)

I'm a big Karp fan since their Split 12" w/Rye Coalition, and in my book, they still fuckin' rule. They still have that Melvins w/melody sound, so check 'em out if you haven't yet. This is still heavier than most bands people call "hardcore" these days. The bass player sounds like a 450 pound Silverback! (AA)

KILARA, "1.75 Millimeters", 7" (Thunder Lizard)

Cool southern monkeysludgecore, much like old Neurosis, with some original elements. A full length on Rhetoric is forthcoming. (AA) (Thunder Lizard; PO Box 171; Hopatcong, NJ 07843; USA)

KISS IT GOODBYE, "She Love's me, She loves me not" CD, (Revelation)

It would be so unfair to compare this to Rorschach that I won't bring up the ex-member factor. Oops, I just did. Nevermind. Anyone who thought that Rorschach had gotten "metal" by 1993 probably won't like Kiss it Goodbye. Anyone who likes technical Guenoncore with Pantera's vocals will. (SUM) (Revelation; PO Box 5232; Huntington Beach, CA 92615-5232; USA)

KISS IT GOODBYE, "She Love's me, She loves me not" CD, (Revelation)

This debut album from K.I.G. is truly impressive. You can hear elements of their former bands (Rorschach, Deadguy) with some new influences like Neurosis, Today is the Day & Dazzling Killmen. The bottom line is that this combines a lot of different styles and it completely works. The musicianship is ridiculous (in a good way) and the vocals are that of a rabid gorilla. You probably won't hear a better record anytime soon. Essential (AA)

KURT, s/t 12" (x-mist)

One of them kraut bands that makes me wanna put on faux-leaderhosen and drink a lot. Pure manic-mangabey with raspy ass vocals and just enough melody to bring a tear to your eye. (SUM) (X-Mist; Leonhardstr 18A; 72202 Nagold; Germany)

The average bonobo copulation lasts 13 seconds

L

LOCUST, s/t 7" (GSL)

First impression: Amphetamine fueled chimp jumping up and down on a Casio. After a few listens it grew on me, though. Yep, there's keyboard on here, but I gotta hand 'em the award for simian innovation. Could start a trend, but I doubt it. The keyboardist quit when they got back from tour. Listen for yourself. Its worth it. (SUM)



LOCUST/JENNY PICCOLO, split 5" pic disc (31G)

Wow, I'm not impressed by this at all. Everyone always raves about these bands, but their songs are OK at best. Whenever I go to California, people say bad shit about Jenny Piccolo, but thier drummer is down with the self hate chimp. (AA) (ThreeOneGee; PO Box 178262; San Diego, CA 92117; USA)

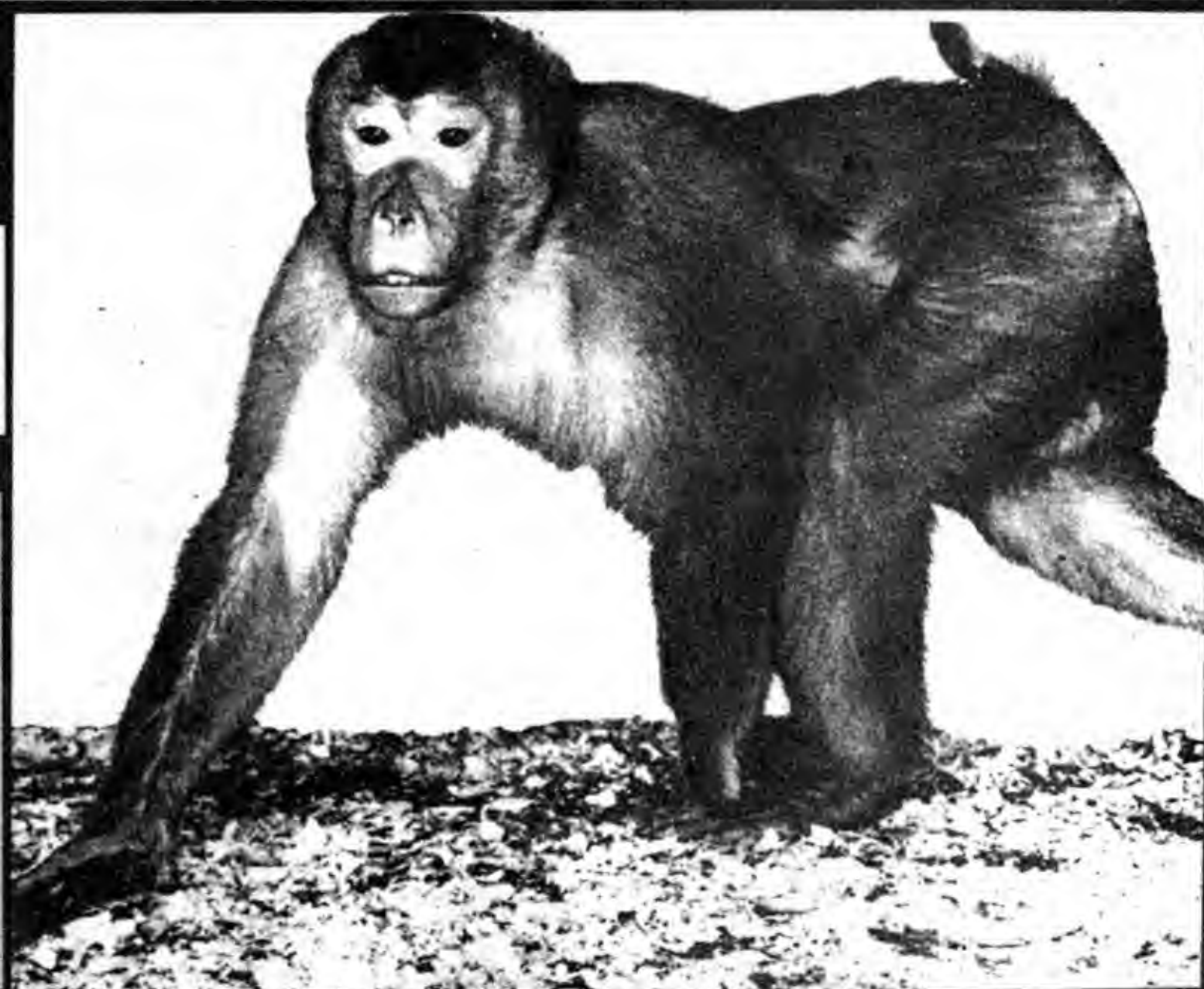
M

MALEFACTION, "Divisions", 7" (Bad Food for Thought)

These Canadian primates play straight up hardcore with cool fast parts as well as discordant parts. Very interesting & enjoyable. The cover has a picture of a guy jumping off a bridge. cool. (AA)

MILHOUSE/COERCION, split 7" (Struggle)

NY douc-core a plenty here. Milhouse deals out a bit harsher punishment than they have in the past. The flailing arms of Coercion took me by complete surprise. Awesome riffs and screeching female vocals. Took out some teeth. (Struggle Records; 130 Stobe Ave; Shaolin Isle, NY 10306; USA) (SUM)



N

NAILED DOWN/DPPS, split 7", (Six Weeks)

Nailed down, those wacky Aussie chimps, are up to some damaged hc/punk on their side. Very distorted and old school sounding plus a Mob 47 cover. DPPS from Japan are spastic baboons who thrash a bout in a lunatic frenzy. Their brand of hardcore/thrash rips shit up. (AA)

NOOTHGRUSH/AGENTS OF SATAN, split 7" (100 Years of Solitude)

Both bands pull out their best material on this record. Noothgrush's track, "Useless" personifies the self-hate chimp & sends the human race on a downward spiral of death and despair. I'm sure all of the AOS songs are about their love of God and the joy of sobriety. (AA)

O

OPSTAND, s/t 7", (Murder)

Surprise of the issue right here with this psycho chimp quartet from France. Rorschach style vocals meets Infestish music. This 7" is worthy of your support and the layout is really cool. I can't stop listening to this!! (AA)

P

PROTESTI, "8 track EP", 7", (Havoc)

Ancient Finnish crust, put on vinyl at last. I'm not that up on the genre, so I'll skip the comparisons. All I know is that this makes me want to punch a pig in his fuckin' chops. (SUM)

Since we didn't have any records to review by bands that start with "Q", I was going to do a joke review. However, I couldn't decide if I should review Quiet Riot or Quarterflash, so you get nothing.

R

RECLUSE #4, 'zine, full size, 48pgs

Arty Flores, the Satanic Gaucho, throws in his 2 cents on the underground scene. Interviews include Thug, Despise You, Sloth & Bert. Poorly photocopied pix, loads of satanic drivel & Mexican recipes for Spam. Oh yeah, reviews, too. Send a buck or two to: Arty Flores; 5902 Valleywood, San Antonio, TX 78250, USA. (SUM)

REVOLT, "Human Abbatoir" 7" (Smack in the Mouth)

Angry, hateful doucs have their revenge on society with this one. Fucked up riff laden fastcore from the UK. (Smack in the Mouth; PO Box ITA; Newcastle upon Tyne; NE99 ITA; England) (SUM)

S

SAKE, "Pinata" 10" (Zafio)

Gibboncore outta nowhere. I heard about them from some people I don't normally trust, but after a listen, I had to get this. Female vocals (& violin!), which usually don't go over well with me, but in this case made the record even more punishing. (SUM) (Zafio; PO Box 40004; Berkeley, CA 94704; USA)

SAN JOSER #4, 'zine 1/2 size 40pgs

The 'zine I used to do, "Waste Product" was similar to this, but not as good. Both deal out hatred for San Jose (if you lived here you'd know why), but at least San Joser offers some insights on veganism, socialism & anarchy. Theres book reviews, anime reviews & an interview with Submission Hold. There's tons of funny stuff in here as well and its only 50 cents. Send 'em a buck, though, 'cos postage ain't free. (SanJoser; 302 Copco Ln.; San Jose, CA 95123; USA) (SUM)



SEIZED/DEVOID OF FAITH, split 7" (Gloom)

By far the best from Canada's baboon bassters, & the somewhat Infesty Devoid Of Faith do a "PHC" cover. Nice record. (SUM) (GloomRecords; 32 15th St.; Watervliet, NY 12189; USA)

SEIZED/INERTIA KILLS, split 7" (Doomsday Machine)

This time its a triple bass attack from Seized. Sounds like I'm being chased by Magilla Gorilla. Inertia Kills bust out with some super fast, but super low grindy Grape Ape, fronted by a Ren & Stimpy sample for you immature cartoon fans. (SUM)

SEIZED/INERTIA KILLS, split 7" (Doomsday Machine)

Grinding apelike madness from Inertia Kills. Primal chimp sludge, minus guitar from Seized. Two of Canada's finest. Only for those who "get it". (AA) (Doomsday Machine Records; PO Box 51003; 316 St. Joseph Est; Quebec PQ G1K 8Z7; Canada)

SENSELESS APOCALYPSE, GORE BEYOND NECROPSY, split 7" (Blurred)

This is my favorite Japanese release of this issue. S.A. does 16 songs on their side of blinding hc noise. It's the best!!! GBN are more on the grind side and are so fast that they peel the paint off your walls. 9 songs in all and their vocals scare me. Awesome. (AA)

SHORT HATE TEMPER/AMEN, split 7" (Sound Pollution)

SHT lays down some of their trademark hyper-chimp (with an awesome, lengthy sample from Easy Rider), whilst Amen goes for the more old-school orangutan sound. (SUM)

SLIGHT SLAPPERS, "Change" 7" (MCRco)

Awesome EP from these macaques, released just in time for their appearance at Fiesta 5. Blistering HC to rip your skin off (SUM)

STAPLED SHUT/LACK OF INTEREST, split 7" (Deep Six)

MRR called both of these bands "death metal". Yep, hit the nail on the head there, chim-chim! This is about the best I've heard from both of these bands, so if you like their respective styles of "death metal" you'll definitely want to check this out. (SUM)

SUPPRESSION/CRIPPLED BASTARDS, split 12" (Bovine)

Suppression from VA are the kings of noise laden hc. Their music is the equivalent of 20 gorillas taking an acid bath. I can honestly say I've loved everything they've put out and this is no exception. Cripple Bastards from Italy continue with 23 (!?) songs of grinding hardcore on their side. It's great as well. Both bands have brilliant lyrics and it should be noted that this is the best packaging Bovine has ever done. Cheers all around! (AA)

SUPPRESSION/CRIPPLED BASTARDS, split 12" (Bovine)

Some of the best stuff from both bands. Jason Hodges is suddenly the east coast version of Eric Wood when it comes to bass. Very impressive. (SUM)



SYSTRAL, "Fever", CD (Per Koro)

I detect a little Rorschach worship from these German chimpfreaks. Add a touch of grind and everything gets combustible. Real nice. I dare you to let kids under 10 to hear this! (AA)

SYSTRAL, "Fever", CD (Per Koro)

One of the most awesome German bands ever (yes, even better than the Scorpions). This anthology of the 10", 7" and comp trax busts out some of the most punishing pace changes, dual vocal stylings and lumbering ape riffs that'll rip both of your arms off. Yet another contender for my favorite record of all time. (SUM)

SPAZZ

If your band could put out this many records, they'd have their own review section, too.

SPAZZ/HIRAX, split 7" (Pessimiser/Theologian)

Wierd. A ressurected track from an obscure 80's metal band appearing on a split with Spazz. Hey, with Spazz, anything goes. The spazz stuff here rules as usual and the song "Meryvyns" is a nice treat. Surprisingly, I actually liked the Hirax song. Its the metal youth I once lived. Pushead can't be glad people are seeing that artwork again! (AA)

SPAZZ/HIRAX, split 7" (Pessimiser/Theologian)

OK, Max, the joke's over. (SUM)

ps: The Spazz song "Mervyns" is pretty much the Melvins' "Crayfish" from 1986.

SPAZZ/GOB, split 5" (Satan's Pimp/702)

Spazz hands us 7 songs about Finn McKenty of "Inside Out" 'zine. What a nice little tribute to a cool young chimp. Gob is god on this. "Raised in a Barn" is a brilliant track. Reminds me of Born Against, but more fucked. I love Gob! Get this or off yourself, loser. (AA)

SPAZZ, "Tastin' Spoon", picture disc 5" (Clean Plate)

You can not beat having 2 midgets in gorilla suits on the cover of your record, so why bother trying? (AA)

SPAZZ, "Tastin' Spoon", picture disc 5" (Clean Plate)

Not only do you get the midgets in Gorilla suits, but you get to hear Timojhen's answering machine and Tom Trainwreck's guest vocals. The music is good, too. (SUM)



SPAZZ, "Funky Ass Li'l Platter" 1" (Slap-A-Ham)

Out of print plastic 1" noise EP from the lords of Kung-Fu core. I played it backwards and heard the voice of Jet Li telling me to smoke tons of crack and kill my parents. You can't get much more obscure and pointless than this. Ltd. to 14 (SUM)

SPAZZ/JIMMIE WALKER, split 7" (Harangue-A-Tan)

If this were new Spazz, It might have made pick of the issue. The Spazz stuff is live. Good recording, but nothing new. Jimmie Walker's side is what makes this record so awesome. He does "Abba Dabba Honeymoon", the infamous song about a monkey marrying a chimp. Fucking Punishment. (SUM)

T

TIME'S UP, "Discernment", 7"
(Chainsaw Safety)

You could call them Human Remains Jr., but then you could also rub a bunch of Gorilla phermones on your ass and jump into their cage at the zoo. This is awesome tech-gelada with a pinch of good ol' chimp core thrown in for good measure. They spare you the flashy bull b.m. and lay down the sass. (SUM)



TIRED FOR NOW ON, "Romantic", 12" (No Idea/Blindspot)

Didn't expect this. Not my usual cup of uakari urine, but a tasty treat nonetheless. Sleeping in broken glass. (SUM)

U

UNRUH, s/t 7" (Abiology/Council)

Relayed to me as a "side project" of the godly Wellington, I can hear the similarity. These Arizony-desert monkeys pull off some of the same guitar and vocal trickery as their counterparts. The song writing is a bit different, but the punishment is still there. (SUM)
(Abiology; PO Box 12692; Olympia WA 98508; USA)

URUK-HAI, "Give up on God" 7" (Fetus)

One might say that a lot of these Arizona bands sound alike, but in their defense, I must say that even if that were so, at least they all deal out their share of punishment. These burnbaboons drop the occasional riff and give a good slap in the face to bands that abandon their politics to pursue spock haircuts and high waters. (SUM)

V

VIOLENT HEADACHE/CARCASS GRINDER, split 7" (Total Question)

Carcass Grinder lays down some of their patented grindy/hc insanity, but Violent Headache were a surprise to me on this one. Furious Spanish grind. Somewhat Assucky, totally political and fucking awesome. You will get. (SUM) (Total Question = NAT Records)

I just wanted to take this opportunity to mention that Wellington rules. I don't know of any good X or Y bands.

Z

ZONE, "The first blow is half the battle" 7" (H:G Fact)

I was pleased with what I heard on No Fate 2, so I got this. Now I'm even more pleased! I hate to always compare, but this is one of the best patascore outfits from Japan. Power, action, anger. (SUM)



Compilations

"Accidental Decapitation Through Masturbation" 7" (Satan's Pimp)

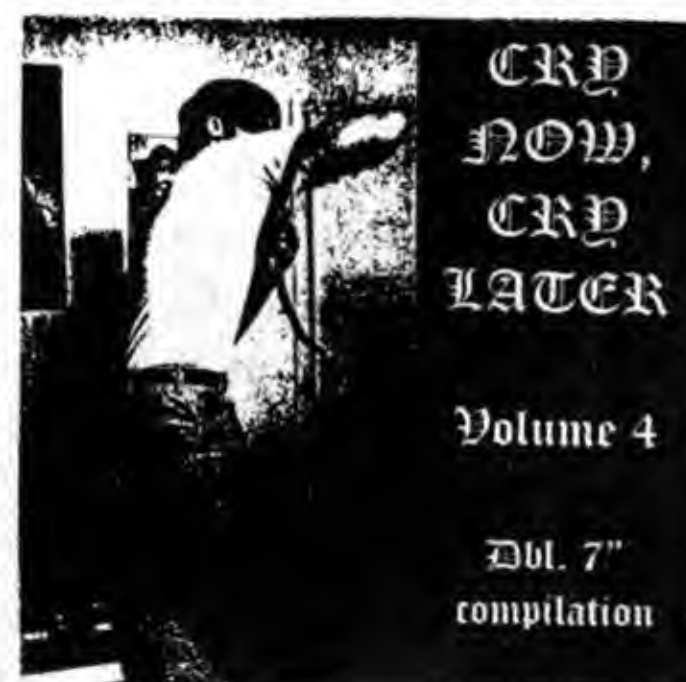
Cool and different comp from those monkeyeaters at Satan's Pimp. Standouts are Noothgrush, Gob & Everskwelch. Cool Artwork, too! (AA)

"Cry Now Cry Later vol. 4", 2 x 7" (Pessimiser/Theologian)

I was selling this at Gilman and some b.m. head looked it over and said "this one's not quite up to par with the last few, huh?". I shoved the record up his swollen ass and told him to go home and listen to Carol, Locust and Gasp. Just 'cause you've never heard of a band doesn't mean they won't fuck you up. (SUM)

"Cry Now Cry Later vol. 4", 2 x 7" (Pessimiser/Theologian)

Yowza! Chris Eldermonkey of the awesome Bonobocore label knows how to assemble an awesome comp. The total winners of this are Carol, Noothgrush, Gasp, Los Crudos, Spazz and Charles Bronson. If you don't get this, then you really are a human. I love the little "messages" throughout the artwork and labels. (AA)



"El Guapo" 12" (Same Day/625 Productions)

Aparently one of the guys involved with putting this out (Brain of Same Day) screwed a lot of people on this. Get it when 625 and Vacuum repress it. Standouts are: ETO, Deadbodieseverywhere, Benumb, Charles Bronson & Nailed Down. It sucks that Apt. 213 stole a picture from C.R. for their artwork. How weak! (AA)

"El Guapo" 12" (Same Day/625 Productions)

Despite all the trouble gone through to put this out and the heinous aftermath of its release, this is a pretty good fuckin' comp. Too many bands to list, but of note are Deadbodieseverywhere, No Less, Agents of Satan and Benumb. Its being repressed in 97 (SUM)

"Grind in the Mind", 7" (Bovine/Satan's Pimp)

Not the most grindy shit I've ever heard, but some great American Bands (no Grand Funk, sorry) pulling the monkey out of the ass trick here. Forced Expression and Agoraphobic Nosebleed got my banana peeled, but Enemy Soi, Maisie, Wadge and Villently Ill might do the same for you. (SUM)

"Nothing's Quiet on the Eastern Front", CD/LP (Reservior)

Devastating comp. of East Coast hardcore, grind/noise & ape grunts. Features Assfactor 4, Black Army Jacket, Brutal Truth, Coercion, C.R., Devoid of Faith, Disassociate, Dropdead, Eucharist, Halfman, Judas Iscariot, Monster X and Suppression. The second C.R. song is one of my favorites, but everything here is prime rate bonobocore. (SUM)

Painkiller, 7" (Devastating Soundworks)

OK, here goes: Corrupted of Japan blows us out with a massive track with a beautiful acoustic coda. They are slowcore gods. Disassociate does dance remixes of their songs, which is actually cool. Cemment from Japan sound just like Disassociate and are great just the same. Nerve Rak is twisted noise. I like this comp, and so do the monkeys on my block. (AA)

Painkiller, 7" (Devastating Soundworks)

It has Corrupted on it (SUM)



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Super Urine Monkey's Want List

No Desire to Continue Living - compilation 10" (Re-Education)

Fear of Smell - compilation 12" (Vermiform)

Crossed Out/Drop Dead - Split 5" (Rhetoric/Crust etc)

PHC - "Vigilante" 7" (New Beginning)

Discordance Axis/Capitalist Casualties - split 7" (Pulp)

Discordance Axis/Hellchild - Split 7" (H:G Fac)

Discordance Axis/Cosmic Hearse - Split 7" (Pulp)

13 - "Hollow/Bound" - 7" (Kichigai)

Man is the Bastard/Bleeding Rectum - Split 12" (Bastard)

Man is the Bastard/Unseen Noise Death split 7" (Bastard)

I have Slap-A-Ham stuff to trade for this shit - like the Melvins 8" flexi, the 1st Capitalist 7", the No Comment 7", the Eyehategod/13 split and that ever elusive Noothgrush 7" you've been looking for.

Write me. I'm Super Urine Monkey. Don't be afraid.



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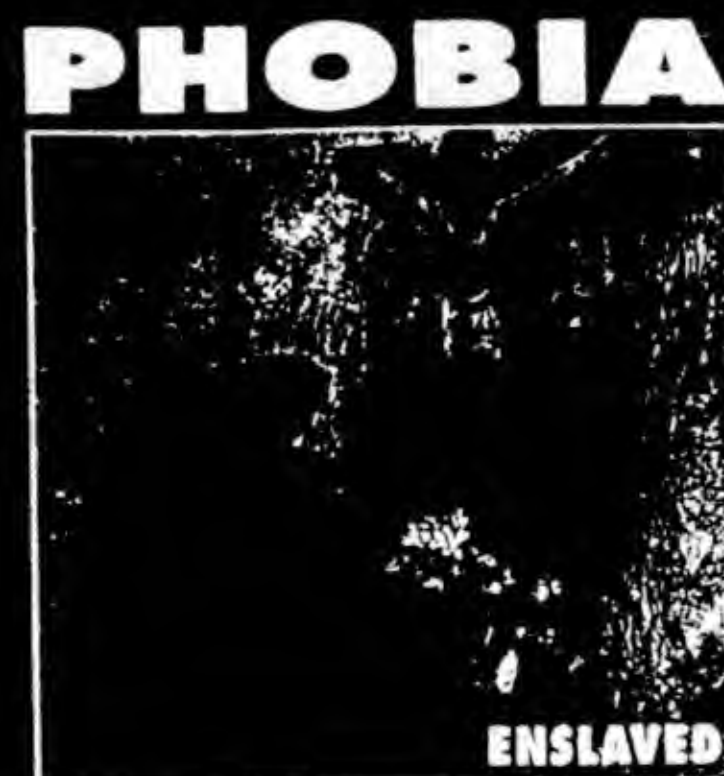
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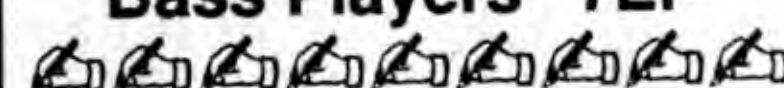
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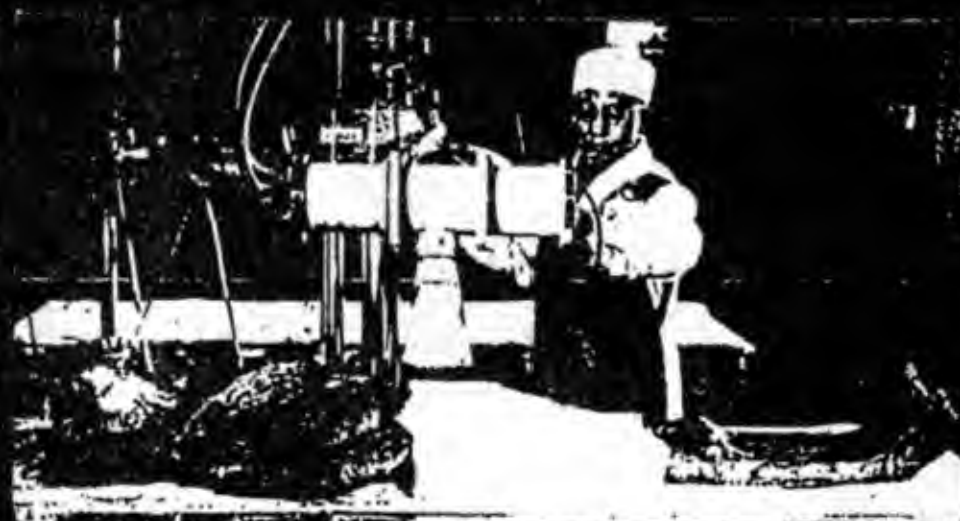
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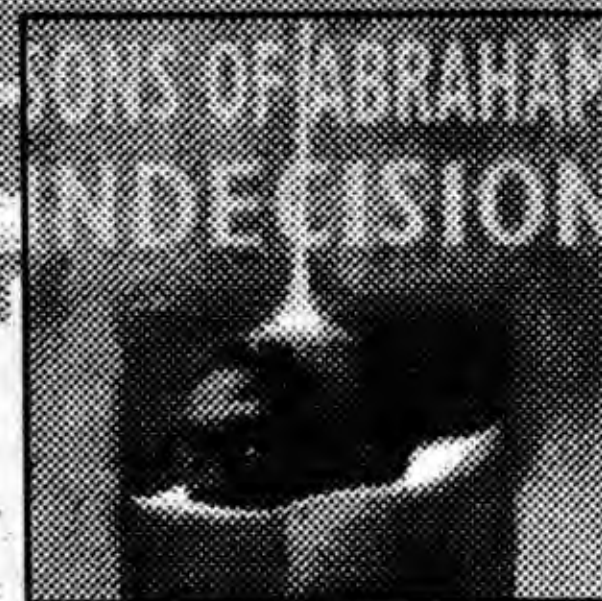
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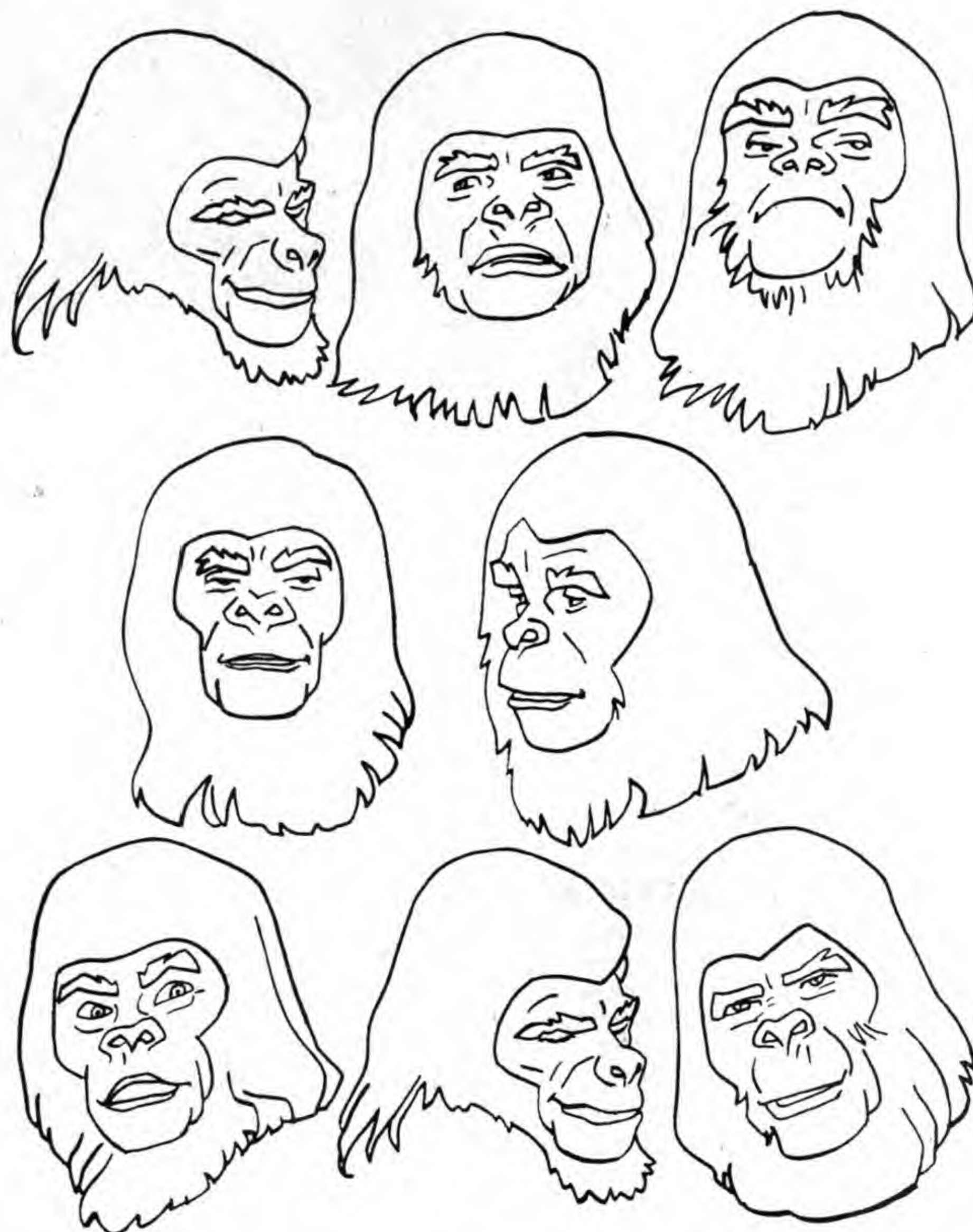
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IT'S SO EASY EVEN HUMANS CAN DO IT.



Two of these apes look exactly alike. Can you find them?

Monkey Around With These....



Astronaut



Zira



Cornelius



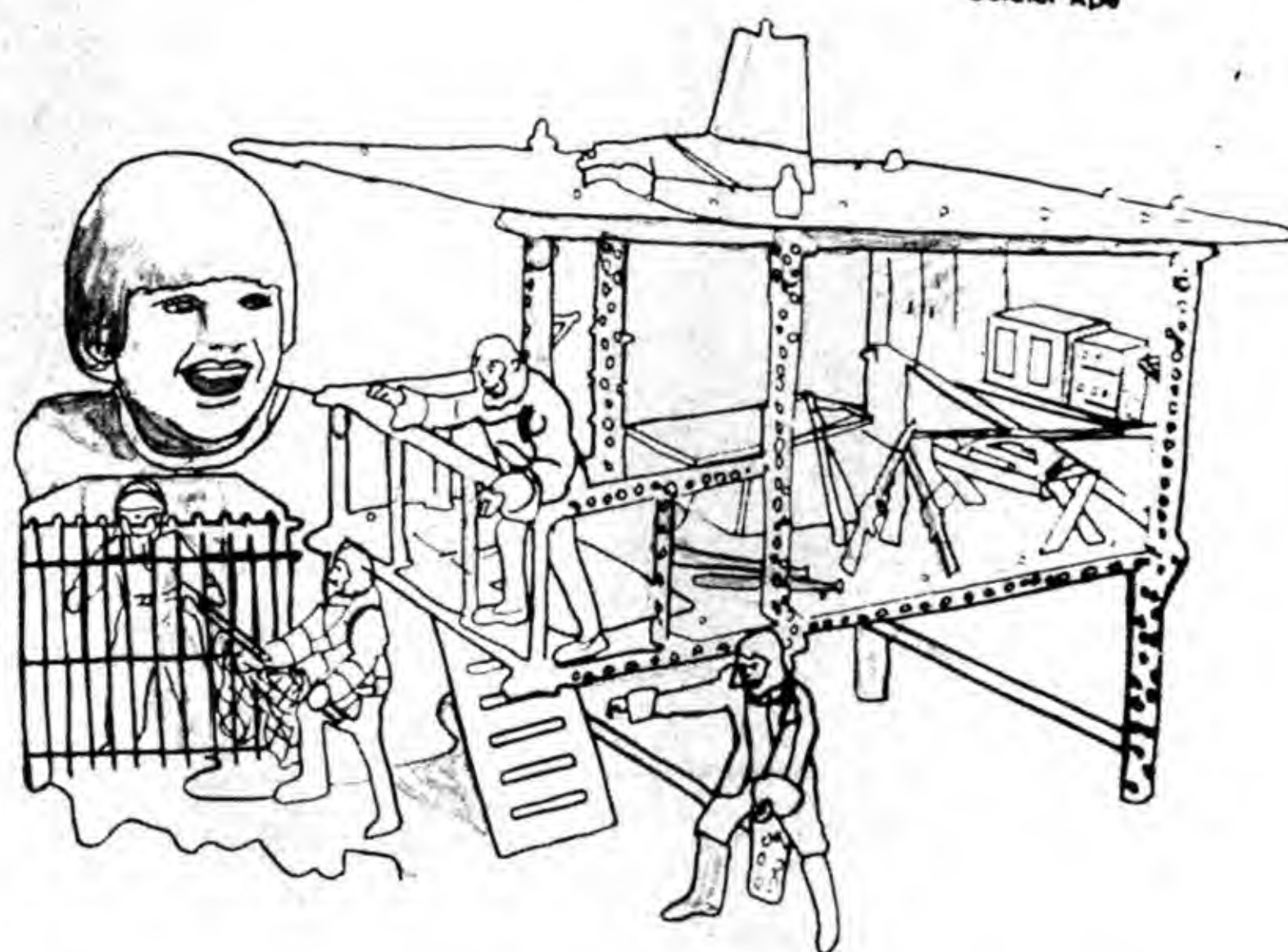
Dr. Zaius



Soldier Ape

PLANET
OF THE **APES** T.M.

MEGO



8" ACTION FIGURES, PLAYSETS AND HORSE SOLD
INDIVIDUALLY AND IN SETS AT MOST TOY OUTLETS.

A Monkey-College to Make Chimpanzees Human

Very Interesting Plan of French Government Scientists to Educate Generations of Primates in the Expectation That Some Day They May Talk and Act Like Human Beings

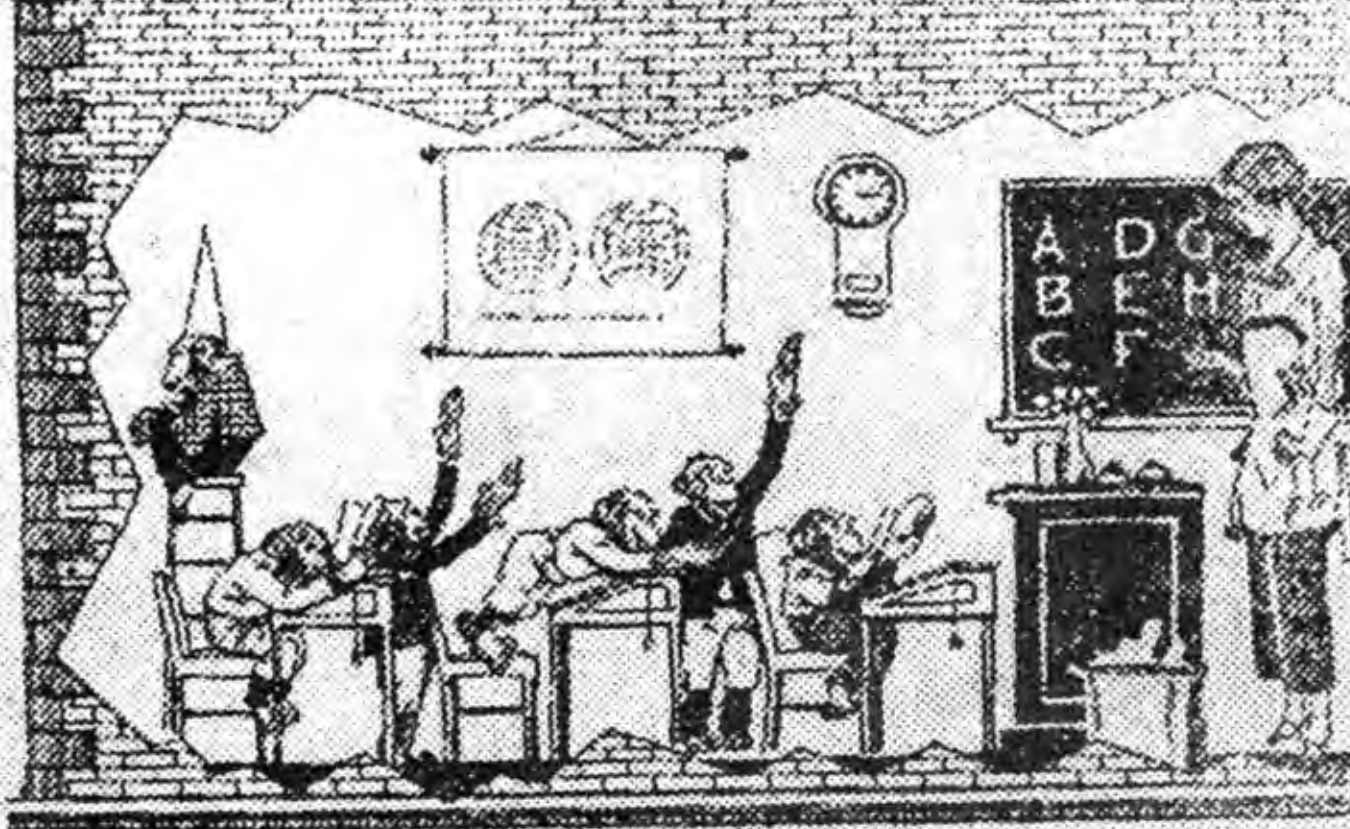
Over 100 Photographs of Intelligent Young Chimpanzees of the Type Considered Suitable for Monkey College Education

Some apparently as young as three-year-olds and 10 to 12 years old. These young primates are being educated in the expectation that some day they may talk and act like human beings.

By the way, the French government is not alone in this project.



Below, Training a Young Chimpanzee Through a Series of Exercises.



THE most extraordinary assertion is the theory of select perception. It is shown to be substantiated by the fact that the French government has chosen to educate these young primates in the expectation that some day they may talk and act like human beings.

Headed by a Frenchman who is known to be a leading expert on the subject, the project is being carried out in a series of experiments. The first step is to teach the chimpanzees to use tools and to perform simple tasks.

The second step is to teach them to use language. This is done by showing them pictures and objects and asking them to name them. The third step is to teach them to perform more complex tasks, such as solving puzzles and playing games.

The fourth step is to teach them to live in a social group. This is done by putting them in a cage with other chimpanzees and observing their behavior. The fifth step is to teach them to live in a human environment. This is done by putting them in a room with humans and observing their behavior.

The sixth step is to teach them to live in a human society. This is done by putting them in a room with humans and observing their behavior. The seventh step is to teach them to live in a human community. This is done by putting them in a room with humans and observing their behavior.

The eighth step is to teach them to live in a human world. This is done by putting them in a room with humans and observing their behavior. The ninth step is to teach them to live in a human civilization. This is done by putting them in a room with humans and observing their behavior. The tenth step is to teach them to live in a human culture. This is done by putting them in a room with humans and observing their behavior.

"Johnny" Has a Weak Chest and Likes Nothing Better Than to Have It Massaged with Oil

Johnny is a young chimpanzee who is being educated in the expectation that some day he may talk and act like human beings. He has a weak chest and likes nothing better than to have it massaged with oil.

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Scans: BrainScan

Edits: Nagus

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